



...album *Think Like A Girl* and single *L-L-Lies*

WORK

DIANA KING, *THINK LIKE A GIRL*, IN STORES NOW INCLUDES THE SPECIAL LOVE TO INFINITY EPISODE OF THE HIT DRUGS. I SAY A LITTLE MORE.
PRODUCED BY ANDY MARVEL WITH SELECTED TRACKS PRODUCED BY ANDY MARVEL AND JEFFREY TUDOR.
MANY OFS COMBINATIONS THROUGHOUT THE ENTIRE ALBUM BY KEVIN J. BENDER

WORK

Diana King has made a brilliant new...



...album *Think Like A Girl* and single *L-L-Lies*

DJANA KIMB, THINK LIKE A GIRL: (P) STONES NOW/INMUSIC/REXUS THE SPECIAL LOVE TO ANASTY/REXUS OF THE HIT SINGLE I SAY A LITTLE LIE BY
PRODUCED BY ANDY MARVEL WITH SELECTED TRACKS PRODUCED BY ANDY MARVEL AND ANDY WILKINSON
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Dianna King has made a brilliant new...





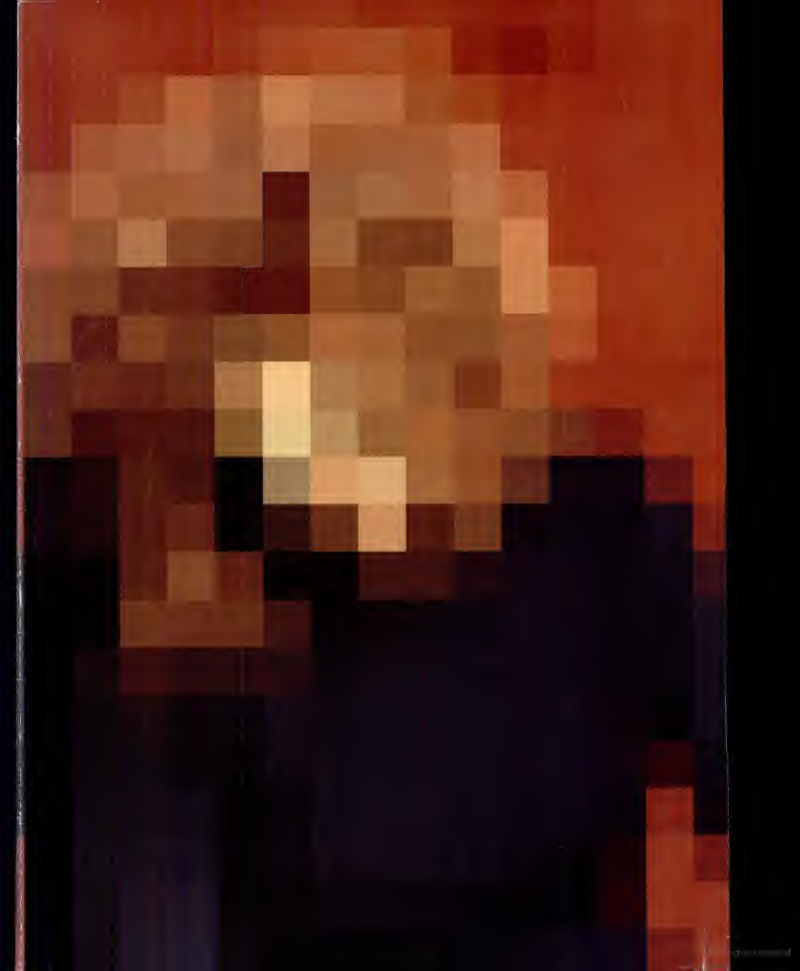
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Executive Producers: Janet Jackson and René Elizondo, Jr. "The Velvet Rope" album project produced by Jimmy Jam & Terry Lewis (for Flyte Tyme Productions, Inc.) and Janet Jackson. Management: John Dakakis and Andrew El Amin for Southpaw Entertainment.  <http://www.janet-jackson.com> © 1997 Black Ball, Inc.









Billboard

NEWSPAPER

IN MUSIC NEWS



Jonatha Brooke Flies Solo On Her Forthcoming Refuge/MCA Album
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Metro Blue/Capitol's Holly Cole Leans Pop On Her Latest Set

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JAPANESE LABELS TAKING STEPS TO REVIVE BUSINESS

■ BY STEVE McCLURE

TOKYO—Industry leaders in the world's largest music market, the U.S., may want to spare a thought for their peers in the next-largest market, Japan, and consider the words of the man who helms it: the leading record company.

"We simply haven't made enough music that appeals to large numbers of people," says Ryokichi Kunugi, president of Sony Music Entertainment (Japan), assessing the music industry's responsibility for the downturn it is currently experiencing in this country. "I don't think the slump is caused by external

factors such as other forms of entertainment."

That no-nonsense analysis is mirrored by statistics. According to the Recording Industry Assn. of Japan, shipments to the trade from January to August totaled 365.3 million units, down 1% from the

same period of 1996, for a value of \$66.8 billion yen (88 billion, down 3%.

Many in the business had expected the market to bounce back after a particularly bad period at the end of last year. The anticipated recovery has yet to come. As a result, Japanese labels are slashing costs, cutting artist rosters and the number of new releases, and encouraging employees to take early retirement.

"Everybody in the industry is being very careful," says Avex chairman Tom Yoda, who has more cause for opti-

(Continued on page 109)

Huntington's Group To Fete Guthrie Family

■ BY EILEEN FITZPATRICK

LOS ANGELES—The foundation dedicated to finding a cure for the disease that killed legendary folk singer Woody Guthrie 30 years ago is preparing to honor him, and his family, in a gala benefit tribute this month.

On Oct. 16, the New York-based Huntington's Disease Society of America (Continued on page 104)



SEE PAGE 49

550's Sevelle Re-Creates Herself With 'Toys' Set

■ BY LARRY FLICK

NEW YORK—With "Toys Of Vanity," Taja Sevelle is shedding the fac-

tory-stamped dancing-ladette image of her late-'80s recordings in favor of an eclectic sound befitting an artist of adventurous vision. As the 550 Music set's first single, "I&L" demonstrates, "the sound equally flash with commercial viability.

Although the label does not begin soliciting top 40 radio airplay until Monday (6), early word-of-mouth on the track, which combines hip-hop-flavored beats and

Blockbuster To Focus On Vids Suppliers Mull Impact On Its Music Biz

■ BY ED CHRISTMAN

NEW YORK—Blockbuster Entertainment's announcement that the company is being realigned so that it can focus on its core video business has left music suppliers wondering if the company has a vision for its record stores.

The company's music operation has been floundering for almost two years, in the view of senior executives at labels and distribution companies. During that time, Blockbuster Entertainment has gone from having separate stand-alone operations for its video rental and record stores to integrating the operations into one in an attempt to fulfill former CEO Bill Fields' vision of having complete "home entertainment stores."

During his tenure, the company added a substantial music inventory to nearly 1,000 video rental stores. It also

upgraded the video sell-through category and expanded impulse-sale items like magazines, candy, soda, etc.

But after Fields' departure and the company's move of its headquarters to Dallas, Blockbuster Music has been in a tailspin. The move was considered to have a disastrous effect on Blockbuster operations, and only recently has the company been able to get a semblance of control.

On Sept. 24, in a memo to employees, new CEO John Antwoy, who joined Blockbuster in the spring, said that the company had recently completed a thorough evaluation of its structure and operations and as a result will realign the (Continued on page 98)

WB Jazz Surges On Strength Of A&R, Marketing

■ BY DOUG REECE

LOS ANGELES—While Warner Bros.' jazz division has historically maintained a strong presence on the Top Contemporary Jazz Albums chart, the label recently set a new standard for itself by dominating half of the top 10 positions for the first time in its history. It has arrived at this place through a (Continued on page 104)

By dominating half of the top 10 positions for the first time in its history. It has arrived at this place through a (Continued on page 104)



SEE PAGE 63

serately, alterna-rock youths with splashes of traditional Middle Eastern culture, has been promoting.

"It's such a unique record that it will probably take a moment for some people to fully get it," says Erik Bradley, music director at WBEM (B-96) Chicago. "But once you do, it's awesome. One thing that is evident from the first few seconds of the record is that you're dealing with an incredibly gifted, groundbreaking artist."

With the project's retail story tentatively due to unfold in January (Continued on page 24)



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Crucial Copyright Bills Advance in House

Litigation Extends Term, Covers Theft Via Computer

BY BILL LLOYD

WASHINGTON, D.C.—A House panel unanimously passed important pending copyright legislation Sept. 30. One measure would close a loophole in the La Cienega court case, which copyright owners have claimed could consign all pre-1978 copyrighted songs to public-domain status. The second is a long-billed bill to extend the copyright term to life plus 70 years.

The House Intellectual Property Subcommittee also marked up the No Electronic Theft (NET) Act, a recent bill that would criminalize theft of intellectual property by computer, even if those accused of the misconduct did not profit financially by their Internet actions. A hearing on that bill was held Sept. 11.

An amendment was offered and approved for the NET bill regarding the retail value of infringing material that would keep it in line with the Copyright Act's existing threshold. The Copyright Act calls for felony penalties against infringers for distributing material that has a retail value of more than \$2,500. A \$5,000 threshold for electronic distribution of infringing material was originally proposed for the bill, but the amendment draws the line at \$2,500. The amendment also calls for misdemeanor punishment for electronic violations falling under the \$2,500 threshold.

Nevertheless, the House, according to Rep. Barney Frank, D-Mass., the subcommittee's ranking minority member, would punish those guilty of "heavy" violations, especially in light of plea-bargain cases, yet avoid prosecuting "a teenager downloading software at home for his brother."

The bill does not address any other copyright liability issues. Those controversial issues are being dealt with in a bill still pending in the subcommittee. All three bills, reflecting the first action on copyright legislation in this session of Congress, now advance to full committee, possibly by month's end, where passage is expected, according to insiders on both sides of the aisle.

If corresponding legislation in the Senate moves forward, as expected, the bills could become law next year. The subcommittee's legislative markup, especially of the two long-stagnant bills, is seen as a victory by copyright owners, who have waited for two years for legislative relief from the copyright-loophole patch-up and the copyright-term extension (Billboard, Nov. 11, 1995).

The 1996 La Cienega vs. ZZ Top federal court decision affecting the copyright legality of pre-1978 songs was based on a literal interpretation of the old 1909 Copyright Act that musical composition copyright information must be "affixed" or placed on phonorecords. However, the practice was discarded many decades ago, following the benediction of both the Copyright Office and congressional policy contained to Section 17 of the newer copyright law revisions of the '70s.

However, without the intervention of lawmakers, the recent court decision would hold, since the Supreme Court refused to hear the case and tossed it to Congress to fix, putting the copyrights in peril and jeopardizing more than an estimated \$1.2 billion in annual songwriter and music publisher revenue (Billboard, Oct. 4).

"The court obviously read only the statute, not the policy," Frank said. The new copyright-term extension legislation upgrades the current life plus 50 years provision in U.S. law to life plus 70 years international standard under the new World Intellectual Property Organization treaties now awaiting ratification.

Subcommittee chairman and bill sponsor Rep. Howard Coble, R-N.C., added a provision to ensure the continued "good-faith bargaining" between film companies and the screen guilds on

dividing future additional revenue that will flow from the extended protection term. Coble added that it would be deleted if the groups negotiate an agreement.

There is also a provision to ensure that such rights are carried over on pre-1960 theatrical film productions when one company is sold to another. "Both bills have been 'held hostage,'" as copyright owners termed it, by the author and some supporters of an unrelated bill that would grant an exemption to restaurateurs and religious broadcasters.

"We've supported passage of this bill for a long time," Coble said.

However, Rep. James Sensenbrenner, R-Wis., relinquished his hold on the bills after realizing that he didn't have the subcommittee votes necessary to get the as-yet-unresolved exemptions bill passed.

According to sources, Sensenbrenner will want to push a version of his bill through in a future debate on the House floor.

The House action occurs less than two weeks after songwriters lobbied on Capitol Hill to ask for support on the La Cienega case and after religious broadcasters, who are also asking for a music fee exemption in the Sensenbrenner bill, faced a setback after a rate court ruled that ASCAP's contested per-program license is reasonable.



Billy Joel is Telling Stories. 1994 Billboard Century Award winner Billy Joel is the subject of an upcoming episode of VH1's "Storytellers." Pictured backstage at the filming, from left, are John Sykes, president of VH1; Joel; and Tom Freston, chairman/CEO of MTV Networks.

FTC Widens Inquiry of Music Biz Practices

BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission (FTC) has stepped up its investigation into music industry advertising practices, but senior distribution executives grouse that the agency is merely posturing.

The week of the FTC's agency sent subpoenas to the heads of the major distribution companies and to a number of large chains, asking them for documentation of a wide range of music industry practices (Billboard Bulletin, Sept. 25). That move marked a heightening of the "preliminary inquiry" into the music industry advertised price (MAP) policies of the majors that the FTC began in April (Billboard, April 26).

But what music industry executives find frustrating is that the FTC appears to be duplicating an investigation that it conducted from July 1995 through October 1996 in which topics covered included MAP policies, cooperative advertising policies, free goods policies, and whether the majors were communicating with one another on price information.

That investigation ended with a letter that stated that "no further action is warranted." It also stated that the closure of the investigation should not be construed as a determination that a violation may not have occurred (Billboard, Oct. 1, 1996).

In the latest go-around, according to one retailer subpoenaed, the FTC sent an 80-page document asking for all

types of material relative to pricing issues and advertising policies. It also raises "collusory kind of questions," that merchant said.

However, distribution executives complain that the agency is asking to see the same documents that it already has from the previous investigation. One executive said that his company had already sent tractor-trailer loads of documents last time, only to have the FTC ask for the same documents over again.

Jim Caporaso, president/CEO of PolyGram Group Distribution, charged that the FTC is going after the music industry because of the "public opportunity" it provides.

The FTC did not return phone calls seeking comment.

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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	LONDON SYMPHONY ORCHESTRA • WEA CLASSICS	
CLASSICAL Crossover	LEAVING INTO THE NIGHT • OUTPOST LIBERTY • NOW CLASSICAL	
	JAZZ	
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	BLACK DIAMONDS	
NEW AGE	THE BIFFENBACHS ORCHESTRA • JAMES FREEMAN • NOW	
	DEVOTION: THE BEST OF YANNA • YANNA • PHOENIX MUSIC	

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COMMENTARY
Copyright Order Belongs On The Cyber-Frontier

by MARILYN BERGMAN
 The Internet and other areas of the emerging new "digital world" are on a lot of people's minds these days, mine included. And, of course, the writers and publishers of copyrighted materials are most concerned.
 Just three years ago, ASCAP was a co-host of the CISAC World Congress in Washington, D.C., where the topic was the impact of new technologies on creators and rights holders.
 At that time, while everyone agreed on the importance of this subject, it was a bit of an abstraction for some, who still hadn't really been exposed to the new technologies. Three years down the information superhighway, I'd venture to guess that it isn't abstract anymore—neither the benefits nor the dangers. World Wide Web sites

are now old news. And with all E-mail, download, and upload instantly. We know about real-time audio, Liquid Audio, Web radio, and new ventures that supply downloadable music for a price. We've been hearing for years that record

where anything goes? Do those of us who think to ensure that the rights of writers and publishers are protected stand in the way of progress, as some would have it? On whom can we rely to guard our interests in cyberspace? These are tough questions that I certainly won't attempt to answer in this forum, but they must be dealt with when we consider that there are strong forces that believe that our intellectual property claims are irrelevant in the new digital environment.

Cyberspace is not the Wild West, and the rule of law can and will apply to it
 Copyright belongs to producers and artists of music

What does that mean at a time when the number of home personal computers is expected to top 154 million in 2000? Technology now permits recordings of copyrighted music to be easily copied to a computer hard drive. And nothing can now prevent these copied recordings from being uploaded without authorization to an Internet... (Continued on page 17)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1465 Broadway, New York, N.Y. 10036

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U.S. Distributing Trying Direct-Shipment Approach

■ BY SETH GOLDSTEIN

NEW YORK—To get along, M.S. Distributing is going along with the dominant trend in video sell-through: direct shipment to consumer retailers. M.S., based in Hanover Park, Ill., concedes that it can't hang on to studio titles—either catalog or new releases. Instead, the distributor has customized an off-the-shelf inventory system to handle cassette deliveries from every vendor except the six Hollywood majors.

In its first client is Shopko, a 150-store chain headquartered in Green Bay, Wis. "We were among the first people we talked to," says M.S. co-owner Tony Dalesandro. Shopko, which acknowledges that at a change is under way, is switching to M.S. from Handlemore, one the pre-eminent sell-through rackjobber.

The Troy, Mich.-based Handlemore has been down this road before,

losing the video business of several key retailers, including Wal-Mart. The shift to direct delivery and a shortage of hit sell-through video have devastated Handlemore's bottom line. For the quarter ending Aug. 2, video rackjobbing revenue plummeted 54% to \$19.1 million from



\$41.6 million in the same period last year. Handlemore video buyer Howard Kowalsky wasn't available for comment about Shopko.

M.S. sees more such business coming its way. Dalesandro and fellow co-owner John Salatore reason that

(Continued on page 100)

Borders Branches Out In Asia, U.K. Retailer Plans Singapore Store, Buys 22-Outlet Chain

■ BY DON JEFFREY

NEW YORK—Borders Group, architect of the books-and-music superstore concept in the U.S., is taking it overseas for the first time with a planned opening in Asia and an acquisition in the U.K.

On Nov. 1, the Ann Arbor, Mich.-based retailer expects to open its first location outside the U.S., a superstore in Singapore that will feature more than 200,000 book and music titles.

The company also announced that it is acquiring a 22-store, London-based

book chain called Books, etc. for an undisclosed price (Billboard Bulletin, Sept. 30).

At present, Books, etc. stocks mostly books and magazines, but Borders Group VP of planning and finance Rick Vanzara says, "We plan on opening superstores ultimately similar to the U.S. format."

The typical Borders Books & Music in the U.S. is a 27,000-square-foot superstore, with 5,500 square feet devoted to music and about 400 square feet given over to video, according to the company's financial statements.

Each superstore carries on average 50,000 SKUs of music and about 9,000 of video. Average annual sales per store are \$12 million.

The retailer operates 184 superstores in the U.S., of which 165 sell music as well as books. The company also owns three Planet Music superstores, but Borders has said that the music retailer, whose store count is down from nine, is no longer a growth vehicle. Borders also owns 1,100 Waldenbooks stores in U.S. malls.

In its financial statements, Borders

(Continued on page 98)



that serve children whose only source of health care is the emergency room. "We offer immunizations and treat chronic illnesses like asthma and recurring ear infections," says Dr. Redlener. "We offer prevention care generally 24 hours a day."

CHF also offers a 800 number for parents to call when a problem arises, and the organization routinely coordinates whatever medical assistance the children need.

"Barry Weiss (president of Jive Records) and I went on a tour of the CHF facilities and met some of the children receiving treatment at no cost, and we were floored," says Jay Neordan, Jive Records VP of black music marketing. "Out of all the things we do in our professional endeavors to

(Continued on page 100)

Jive Set To Benefit CHF

Label Enlists R&B Acts To Help Children

■ BY SHAWNIE SMITH

NEW YORK—In an effort to help ensure that homeless and underprivileged children receive adequate health care, Jive Records is joining "Jive's Unreleased Masters For The Children's Health Fund (Vol. 17) Nov. 25.

A 10-track compilation CD, the set is the organization's most recent release from such Jive R&B and rap artists as K. Kelly, KRS-One, A Tribe Called Quest, E-40, and Joe. One hundred percent of the album's profits will benefit the Children's Health Fund (CHF) organization, a program that provides primary health care to homeless and indigent children.

Formed by Paul Simon and Dr. Irwin Redlener in 1987, the CHF maintains mobile clinics in 10 cities

Sony, Philips Showcase Super Audio CD Format

■ BY PAUL VERNA

NEW YORK—Days after the Warner Music Group's announcement of a proposed technology for DVD audio centered on a higher-resolution version of the current CD, Sony Corp. and Philips Electronics unveiled details of their plan to introduce a digital music carrier based on their Direct Stream Digital (DSD) encoding process.

Sony and Philips touted their prototype series of demonstrations at Sony Music's New York headquarters timed to coincide with the Audio Engineering Society Convention, held Sept. 25-29 at the nearby Javits Center. They claim the technology—which they call Super Audio Compact Disc—is the answer to the industry's needs for a digital audio carrier that offers vast improvements over the CD but is compatible with the 16-year-old format.

Sony and Philips elaborated on their earlier announcement of a two-layer disc system by noting that the proposed format's high-density layer

Disney Sets 2 U.S. Dates For 'Lion King' Cast Album

■ BY HV LIGHTMAN

NEW YORK—In order to capitalize quickly on the Broadway opening of the stage version of a Disney animated hit, Walt Disney Records is taking the unusual step of releasing the Broadway cast recording of "The Lion King" on separate dates in the U.S.

The album, which was recorded late last month at Sony's New York studios, will be available Nov. 18 at retailers in the New York metro tri-state area and at the Disney-renovated New Amsterdam Theatre in New York, where the musical opens that day. A national release will follow Nov. 25.

The cast recording will feature 15 songs—including five from the original

Elton John and Tim Rice score—plus three new songs from the pair. Demand for the cast album is expected to begin perking up Oct. 15, when the production starts its pre-official run in rehearsals.

The non-John and Rice songs include music from the label's platinum-selling "Rhythm Of The Pride Lands" album, itself a spinoff of "The Lion King" film, which features songs by Hans Zimmer, African-born singer/arranger Lebo M., Mark Mancina, who is producing all music for the stage version; and Jay Rifkin. In addition, the same foursome wrote music for the Broadway production, with three additional songs.

(Continued on page 96)

E-Prop, VI Link For Game, Music Promo

■ BY DOUG REECE

LOS ANGELES—As yet another plank in EMI's 100th anniversary promotional campaign, EMI Capitol Entertainment Properties (E-Prop) has teamed with computer and video game maker Virgin Interactive (VI) and its subsidiary company Westwood Studios for a value-added promotion called Sale of the Century.

The promotion, which began Oct. 1 and continues through January

1998, features two prongs that tie together software and music from the companies.

Consumers purchasing any two VI or Westwood Studios PC CD-ROM games released from Oct. 1 through Dec. 31—including titles from V's budget-priced White Label brand—will be able to fill out an in-box voucher for a free CD.

VI will offer the promotion with its "NHL Powerplay '98," "Sabre Ace: Conflict Over Korea," "Dune 11," and

"Lands Of Lore: Guardians Of Destiny" titles, among others.

Meanwhile, consumers will be able to select from 49 albums represented in the promotion, including releases from the Beach Boys, Pink Floyd, the Beastie Boys, Frank Sinatra, and Bonnie Raitt.

Other acts, such as the Beatles, are being excluded from the promotion due to royalties issues and other concerns.

(Continued on page 99)

Bond-Based Loans Devised By Azoff, Bank

NEW YORK—Musical artists are lining up for multimillion dollar loans collateralized by the income from their future royalties in a new financing strategy put together by a large international bank and the business entrepreneur Irving Azoff.

This latest wrinkle in entertainment financing is presented by Nomura Capital & Investment Finance, which expects to lend more than \$1 billion in a series to singers, bands, movie and TV actors, and producers. Sources say that the group has commitments for more than \$100 million to date.

One name mentioned in a published report was Rod Stewart, but that could not be confirmed.

Irving Azoff, a banker and consultant who is a part of the Nomura team, says, "We're taking the position that we're going to treat our clients with confidentiality."

This venture is a variation on a deal earlier this year in which investors bought \$55 million worth of bonds guaranteed by the royalties on David Bowie's catalog. That financing was developed by Jamesstock & Co. and

(Continued on page 22)

Canadian Gov't Giving Hearing To Record Club Spot

■ BY LARRY LeBLANC

TORONTO—Citing a desire to maintain and further competition in Canada's annual \$200 million record club business, the federal government's Competition Bureau made an application to the Canadian Competition Tribunal in Ottawa Sept. 30 to force Warner Music Canada to license its catalog to BMG Direct.

No date has yet been set for the tribunal to rule on the matter, but the companies involved have 30 days to respond to the bureau's action.

BMG Direct, based in Mississauga, Ontario, is a wholly owned subsidiary of BMG Direct Marketing, itself a wholly owned subsidiary of BMG Entertainment, based in New York City. BMG Direct operated in Canada in December 1994.

Warner Music Canada, based in Scarborough, Ontario, is a wholly owned subsidiary of Warner Music Group.

(Continued on page 94)

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Trio Setting Suits Summers

Guitarist Back To Old Approach On RCA Victor

■ BY PAUL VERNA
AND CARRIE BELL

NEW YORK—After a series of multi-layered, genre-defying solo albums, guitarist Andy Summers has returned to the stripped-down trio approach that he flourished in as a member of the Police in the late '70s and early '80s.

Summers' Oct. 14 release, "The Last Dance Of Mr. X," will be his first under a long-term contract with RCA Victor after an album for the now-defunct German indie CMP and a string of titles for Private Music.

"The last record I did, 'Synaesthesia,' was pretty different from this," says Summers. "There were a lot more instruments, and it was more cinematic."

Reprise, Mercury Hit Market With Letterman, Conan Compilations

■ BY CRAIG ROSEN

LOS ANGELES—The late-night TV stars are heading to a record store near you with the release of "Live From 6A: Great Musical Performances From 'Late Night With Conan O'Brien,'" out Tuesday (7) on Mercury, and "Live On Letterman: Music From The 'Late Show,'" due Nov. 18 from Reprise Records.

The release of the two albums has also heated up talk about the possibility of an album of performances from "Saturday Night Live." According to a source, the "SNL" camp will be keeping a close watch on the O'Brien and

co. more cut-and-paste. This one comes out of playing in clubs and improvising in space."

Featuring Summers on guitar, Tony Levin on bass, and Greg Bissette on drums, "The Last Dance Of Mr. X" is a contemporary jazz record colored by Summers' singular playing, which relies as much on melodic riffs as it does on innovative soundscapes made possible by guitar synthesizers and other processing tools.

In keeping with the jazz approach, "The Last Dance" is made up of a mixture of original compositions and interpretations of such standards as Wayne Shorter's "The Three Marias" and "Footprints," Horace Silver's "Lonely Woman," Charles Mingus' "Goodbye Porkpie Hat," and Mongo Santamaria's "Afro Blue."

(Continued on page 108)



SUMMERS



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Letterman albums to see if it is feasible to release its own collection.

If an "SNL" album does come to fruition, it will likely go to Mercury, since the label already has a relationship with Broadway Video and Lorne Michaels. Broadway producer the O'Brien show and "SNL," and Michaels

(Continued on page 98)

Sept. RIAA Certs Led By Pink Floyd, Joel

■ BY CHRIS MORRIS

LOS ANGELES—Two-CD sets by Pink Floyd and Billy Joel topped September album certifications from the Recording Industry Assn. of America (RIAA).

However, the major news of the month was the previously announced, instantaneous multi-platinum certification of Elton John's tribute single for Princess Diana, "Candle In The Wind 1997," which reached the 8 million mark upon its release Sept. 23 (Billboard, Oct. 4).



Pink Floyd's "The Wall" (Columbia, 1979) and Joel's "Greatest Hits Volume 1 & II" (Columbia, 1985) reached new certified peaks of 22 million and 18 million, respectively; these total represent sales levels of 11 million and 9 million, respectively, since RIAA certifications are calculated in multiples of CDs in a set.

The fresh certifications for the Floyd and Joel titles place the albums at third and fourth on the list of all-time best sellers, trailing Michael Jackson's "Thriller" (Epic, 1982, 25 million) and the Eagles' "Their Greatest Hits 1971-1975" (Elektra, 1976, 24 million).

With the certification of Barbra Streisand's 1994 two-CD set "The Concert" at 10 million, Streisand takes the lead as the female vocalist.

(Continued on page 98)

Red Ant's Salt 'N Pepa Gets 3-Label Campaign

■ BY SHAWNEE SMITH

NEW YORK—In an unprecedented arrangement, Salt 'N Pepa's fifth album, "Brand New," is being worked and released Oct. 21 through three labels: Red Ant Entertainment, London Records, and Island Black Music. "We went looking for one label, and the Lord blessed us with three," says Salt 'N Pepa's manager, Darryll Brooks, of the group's search for a label to buy out its MCA contract.

Officially signed to Red Ant Sept. 17, the trio suggested that the label approach London for a distribution agreement. Recently acquired by investment bank Wasserman Perella & Co. (Billboard, Aug. 30), Red Ant has no established distribution contacts.

The group's original label, independent Next Plateau Records, gave Lon-

don the Salt 'N Pepa catalog—1987's "Hot Cool & Vicious," 1988's "A Salt With A Deadly Pepa," and 1990's "Blacks Magic"—in 1992 through a licensing agreement. The act's fourth set, "Very Necessary," was released directly through London in 1993.

The group signed with MCA in 1996, but the contract never resulted in a project.

The MCA contract did serve to establish Salt 'N Pepa's label, Jireh Records, and called for the act to sign four acts each year for four years. The act's deal with Red Ant also includes a similar deal for Jireh.

(Continued on page 100)

Canada's Cole Showcases Pop Side On Metro Blue Set

■ BY LARRY LOBLANC

TORONTO—While far from an outright pop album, "Dark Dear Heart," due Oct. 21 in the U.S. on Metro Blue/Capitol Records, is Canadian singer Holly Cole's most pop-based recording to date.

"[With previous releases] I have slowly been inching my way toward pop," says the 33-year-old Cole, best known to date for her jazz-oriented sound.

"This [album] is a slightly bigger step." Produced by Larry Klein (Shawn Colvin, Jon Mitchell), the multihued album is released Tuesday (7) in Canada by Aleris Music, distributed by the PolyGram Group Canada affiliate A&M/Island/Motown. The album was

released Sept. 25 in Japan and in due Oct. 21 in Germany and Nov. 3 in the U.K.

Highlighted by its leadoff single, an arresting cover of John Lennon and Paul McCartney's "I've Just Seen A Face," "Dark Dear Heart" is anchored by bassist David Piltch and keyboardist Aaron Davis, as well as percussionist Jim Kelso and guitarist Kevin Brei. Additionally, there are contributions by Dean Parks (guitar), Jon Hassell (trumpet), Greg Letz (steel guitar), and Steve Tavaglione (soprano sax).



With its 16 Tom Waits comparisons, Cole's previous album, 1995's darkly colored "Temptation," marked a pivotal transition for Cole, introducing to her work for the first time a main-

(Continued on page 99)

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Metheny Group Expands Scope With 'Day'

Warner Expects Tour To Drive Sales For Label Debut

■ BY BRADLEY BAMBARGER

NEW YORK—One of the great attributes of the ever-intrepid Pat Metheny Group has always been its high "trip quotient," as Metheny likes to say. And with "Imaginary Day"—his 12th album and first for Warner Bros.—the Group has broadened its horizons considerably.

"Our past albums always had a couple nine- or 10-minute songs that really try to take you somewhere," Metheny explains, "but with the new record, we wanted to explore that territory from beginning to end. When I first took what became the title track to the band, I described it as a Chinese opera/balad with a Miles [Davis] 'Filles des Illes' [Miles Davis' instrumental] maybe that's indicative of where we're at."

Out Tuesday (7), "Imaginary Day" definitely features some of the most complex, indefinable Metheny Group music yet, as well as some of the most beguiling. The exotic 10-minute title epic is matched by a host of tracks boasting bold, cinematic textures and nearly double-digit lengths. The soaring charms of the radiant "Follow Me" and the yearning "Across The Sky" are more pointed yet no less alluring.

Throughout the album, intricate composition is wedded to spirited improvisation, yielding a far-reaching story line. It's a journey that's long but not limited to any preconceptions of how a jazz band should sound—in league with the legacy of fusion pioneers Weather Report but more evolved and even more electric.

Beyond the core Group of guitarist Metheny, co-composer/keyboardsist Lyle Mays, bassist Steve Rodby, and producer Paul Wertico, "Imaginary Day" features the vocalise and multi-instrumental skills of David Hlinnins and Mark Loeffel as well as a battery of percussionists. Plus, it includes an array of futuristic stringed instruments to broaden the palette further.

The Metheny Group has always been the forefront technology, and the outfit's volume level rivals most

rock bands. But one especially charged new track, "The Roots Of Coincidence," even finds common ground with the likes of Nine Inch Nails. "We question ourselves less and less about us as we go on," Metheny says.

"We're just following the material where it takes us—and on this album, that meant following it as far as it would go. 'Roots Of Coincidence' is my favorite track because that seems like truly modern music to me, in that so many elements of that song could only exist today.

And it shows off a facet of the Group's sound that we've never exploited fully. It really rocks."

The Metheny Group's debut on Warner Bros. comes after long associations with first ECM and then Geffen that produced a series of chart-topping, Grammy-winning albums by the Group as well as Metheny in various solo settings. Last year, the Group's stripped-

down "Quartet" crowned Top Jazz Albums during a 32-week chart run (Billboard, Nov. 23, 1986). The group-oriented "We Live Here" peaked at No. 2 on Top Contemporary Jazz Albums in '86; moreover, it hit No. 58 on the Billboard 200, a rare feat for a jazz record (Billboard, Dec. 10, 1984).

A star collaborator outside the Group, Metheny has both pushed the envelope of late and inspired several populist projects. Last year, he played live and in the studio with an exploratory quartet featuring British free jazz guitarist Derek Bailey, percussionist Gregg Serlitan, and Wertico; this past spring, the band issued "The Sign Of 4," a three-CD document of those striking performances on Knitting Factory Works (Billboard, Feb. 1).

With bass legend and longtime friend Charlie Haden, Metheny produced one of this year's true jazz albums, the sublime acoustic duet album "Beyond The Missouri Sky (Short Stories)." The Verve set hit No. 1 on Top Jazz Albums and is still at No. 7 after 30 weeks. Next year, Metheny

(Continued on page 104)

Two Albums Stoke Growing Fire For Jamaica's Sizzla

■ BY ELENA OUMANO

KINGSTON, Jamaica—Late one June night in Jamaica, IRIE-PM—the island's 247, all-reggae radio station—made a straight run through several current Sizzla hits: "Black Woman And Child," "Honey," "Hard Ground," "Make It Secure," "One Way," "Give Them A Ride," "Inna Dem Face," and "Praise Ye Jah." With two recent, Jamaican albums, "Praise Ye Jah" on Xterminator and "Black Woman And Child" on Brickwall, and his singles from both peppering the reggae marketplace, Sizzla is rising in Jamaica and in the island's U.S. and U.K. ethnic outposts.

"Praise Ye Jah," produced by Xterminator and released on the independent Philip "Fatts" Burrell and distributed

by V.P. Records in the U.S., drops stateside Tuesday (7), two days before Sizzla—along with Xterminator labelmates singers Luciano and Mikey General—play an eagerly anticipated Thursday (9) concert at New York's Beacon Theatre. In Jamaica, the two albums were re-released almost simultaneously in August. "Black Woman," produced by label owner Bobby "Dreya" Brown, is already a top 19 in the U.S. It is distributed by the label's Brickwall distribution arm, which has representation in Jamaica, Miami, and New York.

At first listen, the staunchly Rasta-

Telarc Ties In With Book Co. For 'Nature Of America' Set

■ BY DYLAN SIEGLER

Performances by the Cincinnati Pops Orchestra and themes from popular nature-themed films will be featured in an unusual CD/book tie-in that seeks to capture "The Nature Of America." Telarc International is set to release the compilation "The Nature Of America: A Musical Impression" as a companion to a distinctive hardbound collection of nature photographs by book publisher Watson Gault/Amphoto Art.

The music on the CD compilation was selected by Telarc president/COO Bob Woods and editing manager Erica Brenner and was chosen "to capture the spirit of the American landscape in music," says Rob Salsou, special markets manager at Telarc.

"We tried to make [the CD] as accessible as possible," says Salsou. "We didn't want to make it heavy-handed, and it isn't. A lot of the selections are themes from popular films, like 'Dances With Wolves' and 'The



White Down."

The CD also includes such pieces as an excerpt from Copland's "Appalachian Spring" and the main theme from "On Golden Pond," performed by well-known orchestras.

"The music itself is very descriptive," adds Jack Renner, chairman of Telarc. "It's programmatic, eliciting a response which recalls certain places and moods, like looking at a

(Continued on page 74)

candidate to fulfill the reggae industry's long-held desire to diversify its product offerings. And that in that arena are nominating him. But no one works the border turf between MC and singer like this 21-year-old reggae chatter: a true wailing warrior who is redefining Marley's vision of the Rastaman as bearer of the message. Sizzla's elastic vocal scope, musical imagination, and lyrical force are reinvigorating reggae's style—bringing together the rhythmic acidity of the DJ (rapper) with the emotional power of the singer—and setting the standard for today's reggae artist. Even his jab-at-fused trends, R&B and hip-hop heads can relate to Sizzla's Afro-centric tenacity and toasting skills. And anyone who takes up a microphone as a vocalist or rapper—would do well to

take a page from Sizzla's compelling, genre-transcending flow.

"Not just [reggae] DeJagere! Bajaj [Banton] came on with one hit after another in early '92. We had seen something like this," says Sharon Gordon, host of "Food For Thought" on WNNK New York. "You couldn't go to a dance then, [without there being] at least one solid hour of Bajaj. Five years later, Sizzla is creating that same phenomenon. People can't get enough of Sizzla. Everybody's singing his songs; every man is calling his woman 'empress' and 'princess,' because of 'Black Woman And Child.'"

"Though 'Black Woman' has produced more hit singles, both albums weigh in equally as exemplars of the Sizzla sound: his rhythmically intense.

(Continued on page 89)

RECORD COMPANIES. Steve Barnett is promoted to senior VP of worldwide marketing at BMG in New York. He was senior VP of international.

Warner Music Group in New York promotes Jordan Ross to senior VP of worldwide technology and marketing. Robert Emmer senior VP of business affairs. They were, respectively,

VP of marketing and executive VP of business affairs at Rhino Entertainment Co.

Dave Lory is named VP of international marketing at Mercury Records in New York. He was chairman/CEO at DE-EL Entertainment. Maria Records in New York names Donna Torrence associate director of publicity and promotion, and Devin Lasker to director of national single sales. They were, respectively, owner of Torrence and Associates and manager of national single sales.



BARNETT ROSS LORY TORRENCE ALEXANDER KNIGHT MARINACCIO HORTON

Susan Eaddy is promoted to associate director of creative services at the RCA Label Group in Nashville. She was manager of creative services.

Verity Records in New York promotes Joseph Barney as A&R manager and names Carla Williams director of marketing and B. Jeffrey Grant-Clark national director of radio promotion. They were, respectively, office coordinator, director of marketing at Benson Records, and Northeast promotion director at Warner Bros. Records in New York. Verity Records in Nashville names

Paul Willard director of A&R. Ben Tankard director of A&T, and Clyde Duffie national manager of radio promotion. They were, respectively, director of A&R at Benson Records, VP at Tribu, Records, and radio promotion coordinator at Tribu Records.

The Ryko Corp. in Salem, Mass., promotes Tom Hill director of corporate operations and promotes Kevin Hopper to operations coordinator. They were, respectively, VP of operations at REP Co. and shipping manager.

Damascus Records in Nashville names Missy Baker director of media relations. She was manager of publicity at ForeFront Records.

PUBLISHING. ASCAP names John Alexander VP of membership in New York and Los Angeles. He was executive VP of creative services, Music America at ASCAP.

Music Sales Corp., in Los Angeles appoints Bob Knight VP of film, TV, and advertising. He was senior creative director at Famous Music. Toni-Ann Marinaccio is promot-

ed to director of international acquisitions at BMG Publishing in New York. She was manager of international acquisitions.

ORGANIZATIONS. Julie Horton is named senior project manager at MusicCares in Santa Monica, Calif. She was senior Western regional creative director at SESAC.

Mark Levine is appointed assistant general counsel for SESAC in New York. He was senior attorney of national advertising at the Council of Better Business Bureaus.

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Artists & Music

Tibet Set More Than Chart Album

Grand Royal Release Documents '96 Concert

■ BY DOUG REECE

The release of the "Tibetan Freedom Concert" album by Grand Royal/Capitol on Nov. 4 marks a new plateau in the evolution of a project begun by members of the Beastie Boys in 1995.

All proceeds from the three-disc set will go to the Milarepa Fund, a nonprofit organization founded by the Beastie Boys whose ultimate goal is a free Tibet.

The small Himalayan country, once inhabited largely by Buddhist monks, has become a human rights and political flash point. Charges of ethnic purging continue to surface nearly 50 years after China began occupying the territory.

The fund provides for various educational and political action programs and assists in the organization of events like the Tibetan Freedom Concert to help achieve this goal.

In spite of the project's growth, Beastie Boys member Adam Yaacobi—one of the individuals credited with spearheading the Tibetan Freedom Concert series—says there is little time for self-congratulation.

"We're counting on people who have started to find out about this to get more active during what is a crucial

time for Tibet," he says. "The population is increasing, and it's only a matter of time before what we're fighting for is wiped out."

Fortunately, the music on the set also measures up to the lofty cause it applies to support. Inspired performances by artists like Sonic Youth, the



BEASTIE BOYS

Jon Spencer Blues Explosion, KR3-One, Ozma's Noel Gallardo, and Patti Smith are singled out as only the tip of an impressive iceberg.

Beastie Boys member and Grand Royal CEO Mike Diamond credits producers Pat McCarthy and Sylvia Masny with getting the most from the diverse series of performances. "The reaction from people who have heard

the recordings from this year has been, it's not ideas that it says Diamond.

"Most people think live recordings always sound a certain way or have limitations in terms of how good they can sound, but this has just been beyond everyone's expectations."

The discs will be packaged in a gatefold double Digipak with a 48-page color booklet.

The third CD features enhanced features that include downloadable audio and videoclips of artist performances and interviews from the 1996 concert. The enhanced CD also contains sections discussing Buddhist philosophies, as well as a political action area where people can learn more about human rights violations in Tibet and ways to take action by automatically e-mailing their congressmen or the Chinese government or linking to appropriate World Wide Web sites.

"I thought I would be the last person to do an enhanced CD," says Diamond. "Everyone is so skeptical about them, but I think this is one scenario where it allowed us to put so much more information in terms of our subject."

On Nov. 4, "Free Tibet," a documentary detailing the 1996 concert and its purpose, will premiere in New York. Grand Royal VP of sales and marketing, Chris Johnson says the film will be treated "as if we're putting a band on the road," with special screenings at retail outlets on the day of release in San Francisco, Los Angeles, Washington, D.C., and New York. The discs and various micro-marketing elements will be employed in each city.

A home video version of "Free Tibet" will also be produced. "It's a gift," says Johnson. "We've had to be treated 'as if we're putting a band on the road,' with special screenings at retail outlets on the day of release in San Francisco, Los Angeles, Washington, D.C., and New York. The discs and various micro-marketing elements will be employed in each city."

As it happens, Capitol's project could also receive a boost from two high-profile films focusing on Tibet. A Brad Pitt project, "Seven Years in Tibet," and the Martin Scorsese-directed "Kundun" are due in October and December, respectively.

"There are no plans right now to go into these other things going on," says Johnson. "But as we approach the media, we're hoping to pitch things like a Tibet-oriented half-hour [television feature], where they could talk about these two movies and the album."

Diamond, too, sees an opportunity to capture the nation's attention.

"There are so many other projects that are potentially coming out, and maybe that's what it is going to take to gain an awareness of this issue among the collective consciousness," he says.

"People tend to look at what's going on in Tibet and say, 'We have to have to do with me.' The reality is that their nonviolence struggle is very applicable to our struggle because we are so culturally violence as well."

While music may be on the rise for Tibetan issues, Grand Royal is striving to educate retailers about the project and conditions in the small, once isolated nation.

A six-minute video, designed specifically to be shown to record buyers, emphasizes the dire situation in Tibet.

(Continued on page 21)

TO OUR READERS

The Beat will return next week.



Let's Dance. David Bowie has reason to smile after selling out three shows in Los Angeles in support of "Earthling," his latest album on Virgin Records. Shown, from left, are Michael Penn, senior VP of promotion, Virgin Records; Bowie; and Nancy Berry, vice chairman of Virgin Records America/Virgin Music Group Worldwide.

Brooke Finds Solo 'Wings'

Refuge Artist Calls 2nd Set An 'Arrival'

■ BY TERRI HORAK

NEW YORK—With the Nov. 4 release of "10e Wings," her new album on Refuge/MCA, Jonatha Brooke has finally come into her own, both musically and professionally.

"It feels like for the first time all the elements that need to be in a row are actually lining up. There's a team of people that are thrilled with the record and seem to know how to get it across to the marketplace," she says. "It also feels great to be around so long, still loving what I'm doing, and I'm totally in love with this new record," Brooke says.

The album is among the first to be released under the new joint-venture label between MCA Records and Ref-



JONATHA BROOKE

uge, the label founded by record producer Don Gehman and artist manager Larry Frazin. Brooke fits in well with its overall philosophy of investing in the long-term development of quality artists, Gehman says.

"When Larry and I heard Jonatha's album, we flipped. My first impression was it's something that hit me in my heart," Gehman says. "I was totally taken with how honest and interesting I found the record, and I immediately loved her voice. She's definitely the kind of act we wanted to work with."

"10e Wings" is Brooke's second album since the dissolution of the Story, the duo she was in with Jennifer Kimball. Her first solo album, 1995's "Plum," marked the breakup of the 12-year partnership. "I was really the duo she was in with Elektra. Brooke jumped from the Story's home of Elektra to MCA, where she was signed to GRP producer Tommy LiPuma's live Thrax imprint; the also signed her when he was at Elektra. That album was marketed as Jonatha

Brooke & the Story, she says, because "the label felt it was important to keep the same so fans would be able to recognize me, but it didn't make a damn bit of difference."

"Though the album was not as successful as previous releases, Brooke explains, "Plum" was a real cathartic period for me of finding my solo voice and how I wanted to say things and fill all that space. Since I toured so much with that album, I worked into this sense of how I wanted to sing, so "10e Wings" is really a crystallization of all that. It feels like I've completely me, and I guess that's what I love about it. It feels like an arrival."

She still considers LiPuma "a huge mentor," but with the shift to Refuge and a relocation to Los Angeles, Brooke is taking a more hands-on approach to her career. "I wanted to be the thick of things and more present in decisions that involve my life. If you're not taking hold of the reins, anything can happen, and they might just assume you don't care," she says.

This new determination comes across in Brooke's intensely passionate singing on "10e Wings" and in arrangements that take several different directions. "I felt a little freer this time. I've always challenged myself vocally in writing songs that are maybe a little bit too difficult, and then I had to work my way into singing, but I think I was looser with this material. I didn't sabotage or second-guess anything before I really finished it out, and it made for a much more fun vibe," she says.

Brooke's captivating mix of strength, vulnerability, and humor has served her well in the past, and it's a combination that Refuge/MCA intends to capitalize on.

"When you have such a charismatic performer and great entertainer, you need to make sure she's out playing, so the tour is really the conduit for building all of our marketing activities," says Paul Orescan, marketing director for MCA.

Brooke will kick off an initial tour with two press days in New York the week of release and hit 11 cities by Thanksgiving. The label is planning heavy promotional activities in each market, including radio visits and on-

(Continued on page 30)

Atlantic Zepplin Set Has Live BBC Performances

■ BY ED CHRISTMAN

NEW YORK—With more than 20 years having passed since the last time Led Zepppelin officially issued a live document, Atlantic Records is reissuing "Led Zepplin: BBC Sessions" for re-release on Nov. 11. For longtime fans of the trend-setting band, the BBC performances are among the most highly sought after and treasured live perfor-

mances of the hard rock rhythm section, while the fiery guitar solos and frenetic rhythm guitar passages that Jimmy Page's construction are still considered hallowed ground by many subsequent guitar singers. Although Robert Plant would eventually emerge as the rock vocalist of his generation, after 1972 his vocal gymnastics would never again be fueled by the sheer firepower deployed on these performances.

Val Azouli, co-chairman/co-CEO of the Atlantic Group, says the idea to officially release the recordings came from the Led Zep camp. "I'm sitting there this summer, and I get a call from [band manager] Bill Cashmire, and he plays me 'Whole Lotta Love.' I said, 'This is amazing. What is it?' He said it was from Atlantic and he played the record."

It was truly exciting. I never in my wildest dreams thought about putting it out. I never wanted to approach the band because I was scared it made it seem like I was capitalizing on their success."

Even though the most fervent fans may already have bootlegged copies of the material, Azouli says he doesn't think that will hurt sales. "Jimmy Page remastered these tracks himself. True Led Zep fans will want this."

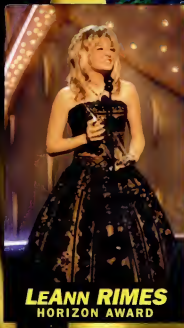
"The songs on disc one are mainly studio recordings of his performances, with the occasional over-dub. The songs on disc two were recorded during a live show at the Paris Theater in London."

In an unusual departure, the "BBC Sessions" contains multiple recordings of Led Zepplin songs. For example, "Communication Breakdown" is featured three times on the first disc. "You Shook Me" and "I Can't Quit You Baby" (Continued on page 30)

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Artists & Music

ATLANTIC ZEPPELIN SET HAS LIVE BBC PERFORMANCES

(Continued from page 18)

are each represented twice; and "Whole Lotta Love" also is aired twice, once on the first CD and once on the second, as is "Dazed And Confused."

Jimmy Page, the band's founder, says the key to understanding and enjoying the set is the multiple versions of songs.

On the first disc, only a matter of months separated the performances, yet each time the approach to a song like "Communication Breakdown" could change dramatically. Even more obvious is the difference between versions of "You Shook Me." On March 3, 1969, it lasted five minutes and 14 seconds, but on June 27 the song grew to more than 10 minutes.

Having more than one version of some songs is one of the most important

ingredients of the "BBC Sessions," according to Page. "It's a very interesting testament in its own way; it goes to show... just how organic the group was. Led Zepppelin was a band that would change things around substantially each time it performed. It is the approach, the feel, and the attitude to each number that is the most important thing to take in hand."

Page notes that spontaneity is a Led Zepppelin hallmark. For example, "The Girl I Love," which incorporates elements from the Sleepy John Estes song of the same name, is something that was made up "on the spot" in the studio, says Page. "We did an exact the same thing with 'Travelling Riverside Blues.' It was, 'I have a riff, and let's do this and

see what happens,' and it winds up however it did."

In addition to "The Girl I Love," the album includes the band tackling Eddie Cochran's "Something Else." Among other tracks are "How Many More Times," "Immigrant Song," "Heartbreaker," "Since I've Been Loving You," "Black Dog," "Stairway To Heaven," "Going To California," and "That's the Way."

Page suggests that the package will be enjoyed most by Led Zepppelin fans who have bought the group's studio albums but didn't have a chance to attend its concerts or dabble in the bootleg market.

"One could criticize certain aspects of the balance," Page concedes. "Like in

"You Shook Me," there is one part of the guitar solo that the [recording engineer] just fades it right back, and there is nothing I can do about it now." Still, Page says he is pleased with what he was able to do with the tracks in preparing them for the album.

Disc two was supposed to be the pilot for a BBC program called "On Air" in which the full concert of bands were recorded and aired. "With the Paris show, you get what you get," Page recalls. "It's not the best Led Zepppelin, and it's not the worst. It's what it was that night."

Page jokes that it was just another "night in the career of Led Zepppelin presenting itself at that time."

Speaking of promoting the band, Daniel Savage, VP of product management at Atlantic, says the label is gearing up to ensure that the album has a huge profile during the holiday selling season. "Research shows that Led Zepppelin is still one of the most popular acts today," he says. "Obviously, the band's main audience is with those in the 25-plus age group, but we also have found another male audience that is under 18, which is probably due to the band's continued dominance of classic rock radio and AOR."

Consequently, the label will take a two-pronged advertising angle, talking space in magazines like Rolling Stone and Stereo Review while also hitting Hit Parade and Metal Edge.

One of the big guns in the marketing campaign will be a VH1 "Legends" spe-

cial, which will contain footage that has never been seen before, says Savage. That show will be either preceded or followed by "The Song Remains The Same," the Led Zepppelin concert film released in 1976.

Bob Douglas, VP of purchasing at Stamford, Conn.-based HMV, says the VH1 show fills the bill to give the album a "big launch."

The success of the album, however, "depends on the quality of the recordings," Douglas says. "If they are crisp and clear and are good performances, then it is just what the doctor ordered. If the recent success of the Fleetwood Mac [album] is anything to go by, then fulfilling demand for unreleased live material by Led Zepppelin should give us a huge seller for the holiday season."

Other marketing efforts by Atlantic include a video for "Whole Lotta Love," which will have the studio version synced to "never seen before live footage," Savage says.

Moreover, Atlantic will use a television advertising campaign for the album, although specifics have yet to be worked out. Similarly, Atlantic plans to go to radio, but it has not decided on a track yet.

In stores, Atlantic "will use all the retail visibility tools, especially during the holiday selling season when the older demographics are in the store looking for a gift item," Savage says.

Of course, the two-record set is a wonderful preamble to the Page & (Continued on page 24)

BROOKE FINDS SOLO "WINGS"

(Continued from page 18)

air and in-store performances.

An edit of the lead track, "Crumbs," will be worked at public and triple-A stations upon release, but the full album will be serviced Oct. 17 to college stations. As the record builds at those formats, MCA will go after modern AC and top 40 stations.

Brooke is also scheduled to appear on the syndicated programs "Acoustic Cafe," "The World Cafe," "Mountain Stage," and "E-Town." Each of those performances will air in November.

"I think she's a genius," exclaims Bruce Warren, music director at

WXPN Philadelphia and one of the producers of "The World Cafe." "She's continuing to write great songs, and they're some nice stylistic variety on this record. It's nice to see her experimenting and expanding a little bit. We're very excited and definitely going to be playing it."

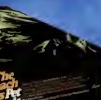
Warren is not alone in his enthusiasm for the album. Orsecan and Gehman agree that there are many single songs on the album. "The greatest problem we have had with this album is deciding which to release first, because there are so many choices," Orsecan says.

Indeed, "10e Wings" contains a rich selection of tunes, with textures that span folk, alternative, and jazz flavors.

The album was produced by longtime producer Alain Mallet. Brooke says that in their work, she and Mallet have always been drawn to "exploring the boundaries of dynamics." "I like the range of going from tiny, heart-breaking presentations to a carefree pop bingle. I love all the risks we took on '10e Wings.' Some of the arrangements are insane and really unusual, but I think it's really good pop music."

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TIBET SET MORE THAN CHARITY ALBUM

(Continued from page 18)

and is punctuated by a brief lesson in Tibetan culture and the aim of the project. Johnsen says there has already been interest from retailers in looping the video for in-store play.

Says Johnsen of the pitch, "The angle is, 'Hey, we've spent the whole year working with you guys and spending money working our records, and now we're doing something that gives something back, and we need accounts to help out and get excited about this, too.'"

Promotional items from the concert, such as T-shirts, programs, and Tibetan prayer flags, are also being sent to retailers, as are bin card stickers that cross-reference each contributing act to the "Tibetan Freedom Concert" album and vice versa.

"We have discussed a lot of terrific ideas, but this is a benefit record and coming out when displays are at a premium, when this is the most difficult, make-or-break time of year for retailers. We've tried to keep it as easy and low-key as possible," says Johnsen.

"The encouraging thing we're seeing is that many retailers are calling up and saying, 'I had no idea all this was going on, and what a great thing to see,'" he adds.

Retailers will also receive an 11-track promotional CD sampler for in-store and listening-station play.

Major chain Borders Books & Music has already committed to placing the disc in its listening stations for free.

Three different videos for the three songs on the album will also be sent

outlets.

According to Johnsen, Spike Jonze has agreed to direct a clip for the Beastie Boys' track "Root Down," while Evan Bernard will shoot Benicé's "The Harder They Come." Both directors have donated their talents.

Todd Meehan, store manager of Tower Records' Sunset Boulevard location in Hollywood, Calif., says the store will actively promote the set. As an attendee of both the San Francisco and New York shows, Meehan says he came away touched by the program's cause and music.

"The reason we approached [Capitol and Grand Royal] is because we don't want this to get lost in the fourth-quarter shuffle," says Meehan. "We don't want people looking at it as just another charity album. This project distinguishes itself with a very strong lineup, its enhanced CD, and overall quality."

"We're trying to make sure that people know isn't just about U2 and Pearl Jam," he adds. "We have this great opportunity to express ourselves here and raise our voices, but people should know that there are places in the world where you can sing a certain song and get put in jail for 18 years."

Tentative plans for Tower Sunset's participation include hosting an in-store artist press conference and a screening of the Tibetan Freedom Concert documentary in the store's parking lot. The store will also include prayer flag or poster giveaways with purchases.

Meanwhile, via an Internet promotional campaign with online retailer CDNow, a portion of proceeds from CDs by individual artists featured on the set will be donated to the Milarepa Fund.

On a more grass-roots level, Students for a Free Tibet, an organization that boasts 300 chapters at universities and colleges across the country, will assist by hosting listening parties where merchandise will be raffled. The clubs may also be tied in to the screening of the "Free Tibet" documentary, which may be broadcast to campuses via a satellite uplink.

At radio, the label plans to send the full album to various formats, stickering it to delineate what tracks a station might be most inclined to play. Twelve-inch remixes of tracks from acts such as the Beastie Boys, A Tribe Called Quest, and KRS-One will be serviced to clubs this fall.

Though much of the work for this year's freedom concert is behind it, Grand Royal is already excited about next year's show, which is tentatively scheduled to occur in the nation's capital, Diamond says.

"We started in San Francisco, which was a great city and a great site with an open-minded public; we moved to New York, a media center; and by taking it to Washington, we're hoping to make some important political inroads that can help bring more attention to what's going on."

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BOND-BASED LOANS

(Continued from page 12)

Bowie's business manager.

But Nomura's principals say their financing deal is more far-ranging than the Bowie bond sale, in terms of the number of properties involved and the capital provided. Nomura is putting up the capital itself, not raising it from investors.

What the bankers plan to do is bundle or package a number of entertainment loans into pools that will be sold to securities companies that will turn them into asset-backed bonds for sale to institutional investors, such as insurance companies and pension funds. Home mortgages and credit card receivables are among the assets that have been packaged and sold in this way by Wall Street. Prudential Insurance Co. of America bought all the Bowie bonds.

The Nomura deal was dreamed up by Ethan Penner, who is president and founder of Nomura Asset Capital Corp., a unit of the Japan-based bank. He made his name in finance as a lender to the real-estate industry.

Azoff says, "I think the entertainment business has found dealing with the financial world very dangerous and murky, and Ethan and his team bring a fresh approach to it."

He says he became friends with Penner through "securing entertainment for his showcases." Penner would book big-name entertainment, such as Elton John and Stewart, to perform at functions for his clients and employees. When he realized that assets like royalties and syndication fees could be used as collateral for loans and bundled into bonds, he became partners with Azoff in the venture.

NO LIMITS

Romero says that the bankers analyze the cash flow from royalty income to determine the viability of a loan and its amount.

She says there are no limits on the amount that can be loaned to an individual, nor is there risk to the client in the transaction. If the loans are not sold as securities, Nomura will keep them on its books as investments. Moreover, the loans are "non-recourse," which means that if the royalty income falls short of projections, the artist is at risk only for the collateralized catalog, not for any of his or her other properties.

The loans will be offered at interest rates comparable to those on medium-term U.S. Treasury securities—with 10- or 12-year maturities.

After potential cash flow is analyzed for risk, the loans could be structured as low-risk investment-grade bonds—such as the Bowie bonds were—or as high-yield junk bonds.

Nomura also says that it may provide capital for acquisitions in the entertainment industry or take equity stakes in companies.

Besides a catalog of songs or masters, other properties that will be used as collateral for the Nomura loans are studio film and TV libraries. Another source of cash flow, the bankers say, is a label's contractual agreement with an artist. For instance, an artist could receive a loan backed by the label's income guarantees in a long-term contract.

"We think music assets are as safe and viable as real-estate assets," says Romero.

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Artists & Music

550'S SEVILLE RE-CREATES HERSELF WITH 'TOYS' SET

(Continued from 7)

this month (a firm street date had not been set by press time), buyers are equally curious—thanks largely to a limited, promo-only CD pressing of "1&1" that was circulated to industry tastemakers in late August.

"It was a good way of reintroducing Tajia to the street, where her reputation has been somewhat spotty in the past," says Marlin Creston, manager of Record Kitchen, an indie outlet in San Francisco. "It sets her up as an artist who has undergone an Alanis Morissette type of transformation. It's a terrific single that I think will get a good reaction from a decent variety of people. It's also the kind of record that makes you curious to hear the rest of the album."

And that is precisely the intention behind 550 Music's promotional strategy for the project. "1&1" creates an air of mystery that we want to maintain at first," says Randy Irwin, associate director of marketing (U.S.) at the label. To that end, he says, Seville will initially avoid the "grippy, grumpy

part" of record promotion, focusing instead on auditioning musicians for a band that will likely hit the road during the first quarter of '98.

"People will get a glimpse of the new Seville on the label unveiling the music video for '1&1' at the end of the month. Directed by Matt Mahurin, the clip alternates between performance footage and dream sequences during which the singer confronts her life in a variety of personas that include a dog, a bag, and an elderly woman.

"It's an amazingly striking piece of work that illustrates the depth of the song's lyrics extremely well," Irwin says. "On top of all her other talents, she also proved that she's a natural actress."

Ironically, Seville says, "1&1" was initially not among the easier songs on "Toys Of Vanity" to write. In fact, she remembers collaborator R.J. Rice—who also produced the album—sharing his idea for its basic groove and not bondinging with it at all. "It didn't

connect with my brain at first," she says. "But he really challenged me, because he believed it could lead to a great song. I got really frustrated with the situation, and he looked me in the eye and simply said, 'Trust me.' I took a deep breath, said a prayer to swallow my pride, and I tried again."

She then recalled a dream in which she lived out her life as a young girl who lied her way to herself and how it led her to examine things like ego and self-possession. "And the words just flowed from there," she says with a smile. "We were done in about 45 minutes."

Such an organic creative process was not typical of Seville's salad days. The Minneapolis native's 1988 Warner Bros. debut was a mildly scattered journey into dance/pop that left her confused and disappointed. "Looking back on the experience, I made the only choice I could at the time," she says, philosophically.

The project did spawn an international hit with "Love Is Contagious," an especially gratifying success since it was also Seville's first effort as a songwriter. From there, she signed with Warner/Chappell and began writing with a vast array of composers, including Pat Baruch, Thom Bell, Nellie Hooper, and Nile Rodgers. "It provided me with phenomenal training," she says. "I got to try my hand at jazz, R&B, pop, and... name it."

Such fruitful education gave her the confidence to dive headfirst into creating "Toys Of Vanity," which she produced and recorded within the space of 14 weeks in Detroit with Rice. "The freedom I felt during those sessions was unlike [anything] I had experienced in my life," he says. "If you would offer me these canvases of sound. The next day, I'd come back with melodies and lyrics. The songs just poured out of me."

The result is an eclectic collection that darts from the limber funk of "Us" into the jazzy title track, with pit stops into the ethereal pop of "Make Love To The Air."

"Simply put, this album is a 'Makin' It' Irwin says. There's a cool vibe that flows through it. After a while, the possibilities for this album are endless.

Seville credits Rice with creating "a safe playground" to experiment in. "I don't restrict me in any way. I could go from a growl to a jazz act and not feel self-conscious. It's an experience that's opened up up tremendously. I can't wait to get back into the studio and start writing again."

LED ZEPPELIN

(Continued from page 20)

Plant studio album due in the spring.

Page notes that the album, which features Michael Lee on drums and Charley Jones on bass, is proceeding quickly. "Last time out, we had this Page Plant extravaganza incorporating all these other textures—Egyptian musicians, a traditional orchestra, and the hurdy-gurdy," he says. "What we have done for this album is reverted to how we started out before we got into that sort of 'unleaded' thing to what we did back in Led Zepplin. It's just a band with bass, drums, guitar, and vocal."



BY CATHERINE APPELFEOL OLSON

THE BOLD MAN AND THE SEA: John Barry's score to the new Columbia TriStar film "Sweet From The Sea" makes over listeners like a foamy whitecap just before a storm. It is mesmerizingly graceful yet carries a powerful undertone: The London Records album will be stores Oct. 14.

Noting that the library of James Bond films he scored provided "one's full share of action films," Barry says he now tends to seek out "more lyrical stories" that have marked such movies as "Out Of Africa," "Haves Vs. Have-Nots," and "Someone In Time." The timeless traits of love, survival, and courage addressed in "Sweet From The Sea," which was adapted from a Joseph Conrad short story, perfectly fit his current interests.

In a bit of a new twist even for an old pro, Barry wrote two of the main "Sea" themes without reading the screenplay or seeing the movie. While waiting for the folks at Phoenix Pictures to send him the treatment, Barry says he wandered into a local bookshop and bought the collection of Conrad stories that contains that story.

"I read it and loved it and wrote the first two main themes from that," he says. "I didn't need to change a single note when I finally saw the film."

The magic continued when Barry began working with director Beban Kidron, with whom he says he had one of the "best, least complicated associations" he's experienced during his collaborative career. "I got a lot of your professional knowledge, and then when you spend a little time with them, it dawns on you it's a lot of talk," he says. "It became very apparent when I started to work with her that she knew a lot more about music than she claimed. When things work like that, there's nothing to be said."

In a time when the film industry has become "like a supermarket," Barry says, composing for "Sweet From The Sea" was "almost like going back to the good old days where everyone was just concerned with making the movie." Literally raised in a playground of collaboration, Barry's father was a composer whose father owned Barry, record. "In the early days, nobody ever talked about money. All of that was devoted to the quality of the product.... The quality of things now coming out is, it feels pretty pathetic. They do all this market research stuff, which kills me. My father never used market research. It was instinct. You were flying by the seat of your pants, but you knew what you were doing then because you worked your way up to the position you had."

With "Sea" now comfortably at bay, Barry is taking a break from the movies and recording an album of original music performed by the English Chamber Orchestra. "The Beethoven stuff will be released in the fall," he says. Barry just signed exclusively: "This is the first time in many years where I've just written music for an album without having the whole movie thing going on," Barry says. "And I'm having such a good time."

'BOGIE' TIME: A powder-blue leisure suit, rather than those black jeans, might be the more appropriate dress code for Epic Records artist Michael Penn, who scored New Line Cinema's new street-savvy disco-era sendup "Boogie Nights" as "Alicia Keys' Ben." The Top Gun singer, who has only now returned to the Capitol Records soundtracks, the "Tomb Raider," "Matrix," and "Gettysburg" starwars as the Emotions "The Best Of My Life," "It's My Turn To Get To Give It Up," "Electric Light Orchestra's "Lavin' Juice," and "The Commodores' "Machine Gun." The project marks the second film score for Penn, whose other work was also in collaboration with "Boogie Nights" co-executive producer Paul Thomas, for the movie "Hard Eight."

"Paul and I had talked about the concept of the movie from the beginning, and we wanted to address a certain subtext that would be in contrast to the more 'adult' theme of the film," Penn says.

Penn says he is not actively seeking film and soundtrack projects but would happily listen to pitches. "I love working with Paul because he gives me a lot of freedom, and it tends to see eye to eye on a lot of things," he says. "Basically, this was just a lot of fun to do. I'm sure we'll work together again."

PRODUCTION NOTES: The first recording from composer James Horner under a new exclusive contract with Sony Classical will be the soundtrack to "The Sandlot." Horner also has working sessions set up with director David Twohy and inspired by the James Cameron film, as well as an original ballet score... The Sneaker Pimps are preparing their third soundtrack contribution in less than a year: The Virgin Records band will contribute the original score "Velvet Diaries" to the London Records soundtrack to "A Life Less Ordinary," the latest from director Danny Boyle, due in October; London is also releasing the soundtrack to "Gummo."

Speaking of Boyle, fans of "Training Day" will be hearing double with Capitol Records' Oct. 21 release of a second album of music from and inspired by the film. "The Untouchables 2" once again tests Reg E. Healy as well as David Horn. Sleeper, Joy Division, Prince and the New Power Generation released a second album of music from "Romeo + Juliet" back in the spring.... Out since last month, are companion CD compilations from Silva America that celebrate the music themes from some of the most famous musical and film scores of our time: "The Crimson Prince—Swashbucklers Of The Silver Screen" is an ode to the classic Burd Lancaster film of the same name, and "The Mark Of Zorro—Swordsmen Of The Silver Screen" features recordings of the overture from the classic Tyrone Power film "The Mark Of Zorro."

amusement

business **BUSSINESS** **TOP 10 CONCERT GASSES**

ARTIST/STS	Area	Entho	Weeks	Gross	Units	Genre
FLUETWOOD MAC	Great Woods Center, Weymouth, Mass.	21	11,220,715	40,738	79,536	Pop/Rock
FLUETWOOD MAC	Exhibition Center, Camden, S.C.	25	819,846	23,241	81,533	Pop/Rock
FLUETWOOD MAC	Iceas Pavilion at Deer Island, Irvine, Va.	27	598,422	18,141	65,825	Pop/Rock
FLUETWOOD MAC	Nassau Veterans Memorial Coliseum, Norfolk, Va.	23	581,895	18,589	57,540	Pop/Rock
FLUETWOOD MAC	Erica Goldberg Theater, Charlotte, N.C.	25	524,135	22,292	57,524	Pop/Rock
WIDE WORLD OF MUSIC: BETTER THAN EVER, FROM APRIL TO NOVEMBER	Warren Showbox, New Haven, Conn.	28	580,000	20,800		Classical
WIDE WORLD OF MUSIC: FROM NOVEMBER TO APRIL	Brighthouse Theater, San Diego, Calif.	27	542,700	12,544	841	Classical
WIDE WORLD OF MUSIC: FROM APRIL TO NOVEMBER	Archie Shepp Theater, New York, N.Y.	23	539,540	18,682	57,751/51,513	Jazz/Classical
DELAWARE STATE COLLEGE OF ARTS AND SCIENCES	Nashville Arena, Nashville	25	567,829	14,677	52,575	Classical
DELAWARE STATE COLLEGE OF ARTS AND SCIENCES	Franklin Field, Philadelphia	19	542,858	24,978	81,817	Classical
DELAWARE STATE COLLEGE OF ARTS AND SCIENCES	Franklin Field, Philadelphia	19	542,858	24,978	81,817	Classical

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DEAR DEREK,
THANK YOU
FOR SHOWING US ALL
HOW IT SHOULD
BE DONE.

DEREK TAYLOR
1932 - 1997



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BILLBOARD'S HEATSEKERS ALBUM CHART

THIS WEEK'S POSITION	LAST WEEK'S POSITION	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RECORD SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN®		TITLE
			ARTIST	OCTOBER 11, 1997	
			LABEL & NUMBER/STRIKING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)		
1	1	NEW	DAISY'S OF THE NEW	★ ★ ★ ★ NO. 1 ★ ★ ★ ★	DAISY'S OF THE NEW
2	1	NEW	STEREOLOAF	ALBERTA RECORDS (10 9614 9)	DOTS AND LOOPS
3	2	10	LEE ANN WOMACK	CRUISE 11055/MA (10 9615 9)	LEE ANN WOMACK
4	NEW	1	ORGANIZED CONFUSION	PROGRESSIVE SOUNDS (10 9616 9)	THE EQUIPOX
5	RE-ENTR	11	RICH MULLINS	REUNION RECORDS/ATLANTA (10 9615 9)	SONGS
6	2	21	SMEAKER PUPS	CLEAR LP 42567/MG (10 9615 9)	BECOMING X
7	4	11	OUR LADY PETER	CELESTIA 4730 (10 9616 9)	CLIMSY
8	2	11	MICHAEL PETERSON	PEWMA 4616/SWANNE (10 9616 9)	MICHAEL PETERSON
9	3	11	TRIO	CHRYSLER 3205/SEALED (10 9616 9)	DA DA DA
10	7	14	ROBYN	RC 6777 (10 9616 9)	ROBYN IS HERE
11	NEW	1	SOMETHIN FOR THE PEOPLE	WARNER BROS. 16732 (10 9615 9)	THIS TIME IT'S PERSONAL
12	11	3	CHÉLY WRIGHT	KCA NEGROVILLE 7000 (10 9616 9)	LET ME IN
13	6	21	DAFT PUNK	NUMA 4290/PIG (10 9616 9)	HOMEWORK
14	8	23	98 DEGREES	MOTOWN 33079* (10 9616 9)	98 DEGREES
15	12	50	JACI VELASQUEZ	MIRAMAX 4762/EPIC (10 9616 9)	HEAVENLY PLACE
16	NEW	1	ALEJANDRO FERNANDEZ	SONY DISCOS 52455/SONY (10 9614 9)	ME ESTOY ENAMORANDO
17	11	8	CREED	WIND-UP 1348 (10 9615 9)	MY OWN PRIDE
18	NEW	1	SOUTHERN CULTURE ON THE SKIDS	3025/555/EPIC (10 9616 9)	PLASTIC SEAT SWAY
19	11	21	ALLURE	TRACK MASTERFESTIVE 4794/EPIC (10 9616 9)	ALLURE
20	NEW	1	THE KINLEYS ET AL	ONE (10 9615 9)	JUST BETWEEN YOU AND ME
21	11	8	DIANA KRALL	MPSLE 2335/P (10 96 03)	LOVE SCENES
22	16	8	TALK SHOW	ATLANTIC 83040 (10 9616 9)	TALK SHOW
23	14	8	FOREST FOR THE TREES	IMPASSIONATA 5003/EPIC (10 9616 9)	FOREST FOR THE TREES
24	NEW	1	GEFF MOORE & THE TRINIDAD	POWERTRIP 25175 (10 9611 9)	THREADS
25	21	17	BUCK-O-NINE	TVT 5760 (10 9616 9)	TWENTY-EIGHT TEETH

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. While an album reaches the front, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available for cassette and CD. *Album indicates vinyl LP is available. © Albums with the greatest sales gain. © 1997, Billboard Music Communications.

26	22	19	BARENKATZ LEWIS	REDWAVE 4639/WARNER BROS. (10 9616 9)	ROCK SPECTACLE
27	17	13	CHARLIE ZAY	SONOLUX 321/SONY DISCOS (10 9614 9)	SENTIMIENTOS
28	17	15	BLINK 182	CARSON 1162/MCA (10 9612 9)	FINE FUR
29	16	8	BON & TOM	366/MCA (10 9616 18)	DUNE RANCH
30	16	33	LESS THAN JAKE	CAPTIVE 32335 (10 9616 9)	LOGGING STREAK
31	17	16	BONEY JAMES	WARNER BROS. 46548 (10 9615 9)	SWEET THING
32	25	17	THE SUPERTEENS	BE 17401 (10 9615 9)	SUPERTEENS 3 STRIKE BACK
33	30	6	JIMMIE'S GATHER SHACK	ROCKY 0407/RAE (10 9616 9)	PUSHING THE SALAMANIA ENVELOPE
34	29	3	THE GATHER VOGEL BAND	SPRINGFIELD 25407 (10 9616 9)	LOVIN' GOD W/LOVE (CASH OUT)
35	38	3	INDIA	NAMA 52157 (10 9614 9)	SOBRE EL FUEGO
36	25	13	LIMP Bizkit	SP 9022/ATLANTIC (10 9612 9)	THREE DOLLAR BILL 'YALL
37	NEW	1	HOYT	BOYS CASH MONEY 964 (10 9617 7)	GET IT HOW U WANT
38	27	20	K'Y CHOICE	500 MUSIC 6722/EPIC (10 96 10)	PARADISE IN ME
39	17	13	CLAY CROSS	REUNION 1000/UMG (10 9615 9)	STAINED GLASS
40	24	8	CRU	VELOCITRAX JAM 52760/MCA/IMP (10 9616 9)	DA DIRTY 30
41	45	8	NO MERCY	ARISTA 18941 (10 9615 9)	NO MERCY
42	2	2	OLIVE	KAC 47507 (10 9617 5)	EXTRA VIRGIN
43	14	15	LOS TIGRES DEL NORTE	FORNOSA 80711 (10 9616 9)	JEFE DE JEFES
44	20	2	CORNESSHOP	LARA 100 485/IMPACTA (10 9616 9)	WHEN I WAS BORN FOR THE 7TH TIME
45	37	3	FREDDY JONES	GARLAND 5361/RECORDING (10 9616 9)	LUCID
46	43	25	RAHSAAN PATTERSON	MA 11059 (10 9612 8)	RAHSAAN PATTERSON
47	38	2	BUDA VISTA SOCIAL CLUB	WORLD CIRCUS/IMPACTA 1978/MS (10 96 02)	BUDA VISTA SOCIAL CLUB
48	50	6	PHILIPS, CHRIS AND DEAN	STAR 3005/2015/IMPACTA (10 9616 9)	WHERE STRENGTH BEGINS
49	36	16	CHRIS RICE	ROCKTOWN 1535/WIND (10 9616 9)	DEEP CONNECTION TO DREAM
50	RE-ENTR	11	KATHY TROccoli	REUNION 1000/UMG (10 9615 9)	LOVE AND MERCY

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEKERS CHART • BY DOUG REECE

BROOD'S BIG BREAK: When Miramax Films signed first-time writer-director Troy Duffy to a multimillion-dollar deal early this year, it sent plenty of Hollywood tongues wagging.

The talk was understand-



Urban Assault. On Sept. 30, Hut/Imp Records released "Urban Hyms," the first album from British act the News since its 1995 Vernon Yard title. "A North-American '01." The band is off to a good start, as "Biter Sweet Symphony," their majestic first single from the album, builds steam at modern rock radio and MTV. Confirmed November gigs include stops in New York, Chicago, San Francisco, and Los Angeles.

able, given that Duffy was, until landing the deal for his action/adventure script "The Broodkats Saints," schlepping drinks at Los Angeles watering hole J. Sloan's. Still, when the bidding action heated up over rights to the film, Duffy's lack of experience

didn't hinder his negotiating skills. As part of the deal, the new Hollywood player ended up not only as owner of Sloan's but with majority rights to the film's soundtrack, which he is shopping to various labels. His agenda was clear: Duffy, as part of rock act the Brood—formed with brother Taylor, Jim Jackson, and Gordon Clark several years ago—sensed an opportunity to quickly raise the profile of the band.

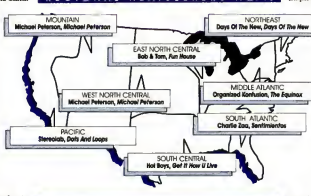
In effect, "The Broodkats Saints" will become a 90-minute commercial for the band, which has already recorded dozens for much of the music that will be heard in the film.

Sitting in his modest office on the Paramount lot, which he admits is far more luxurious than any of the apartments he lived in for the last seven years, Duffy explains that it wasn't the allure of filmmaking that brought the native New Englander to Tinseltown. "I [coming to L.A.] was 100% a music thing," he says. "The film thing is creative and heartfelt hobby, but that's all. I'd throw everything away to be successful in this band." While Duffy's career playing and about 10 new songs developed simultaneously, Duffy says, the



Heartfelt Promotion. As part of a promotion for the Dambuilders' newest single, "Break Up With Your Boyfriend," which will be serviced Oct. 27 to modern rock radio, the band is compiling fans' worst heartbreak stories through its World Wide Web site (<http://www.dambuilders.com>). On Monday (6), the band plays the Pearl St. club in Northampton, Mass. "Against The Stars" was released July 29 on Elektra.

REGIONAL HEATSEKERS NO. 1



THE REGIONAL ROUNDUP

Relating top 10 lists of best-selling titles by new and developing artists.

REGION	ARTIST	TITLE
PACIFIC	1. Serenada	On A Live
	2. Alpacas	Ferocious Me Entry Encomendras
	3. Duff	Peace
	4. Bob & Tom	Fun House
	5. Smokey	Peace
SOUTH CENTRAL	1. Hot Get It How U Want	
	2. Lee Ann Womack	Lee Ann Womack
	3. Ghazal	It's The Peace
	4. Days Of The New	Days Of The New
	5. Biker	It's The Peace
MIDDLE ATLANTIC	1. Organized Rebellion	The Equinox
	2. Bob & Tom	Fun House
	3. Duff	Peace
	4. Hot Get It How U Want	
	5. LP	Take Care
SOUTH ATLANTIC	1. Charlie Six	Charlie Six
	2. Bartlettines	Bartlettines
	3. Duff	Peace
	4. Hot Get It How U Want	
	5. Our Lady Peace	Clarity

two are separate pieces. He expects the soundtrack will be marketed as the Brood's debut album—tentatively titled "Release The Hounds"—rather than the soundtrack to "The Broodkats Saints."

"During the six months writing the movie, I was writing a lot of songs as well," he says. "They did seem to have the same stories and intertwine like two snakes fuckin', but I don't believe that one inspired the other. It was just a very creative time."

Though the band has been working on a new batch of songs, outside of living rooms and rehearsal-space jam sessions, its members have played only a few sets at Sloan's and are unknown within the local club circuit. Still, Duffy and his bandmates have not been idle. Spending \$25,000 of the money paid to him by Miramax, the director leased an impressive club for the band's song "Two Horses."

Judging by the moody, well-written rock tracks and portions of a few other cuts from the band's demo set heard in Duffy's office, the Brood could soon be soaring with the Saints.

RADWORK: On Oct. 17, Warner act Moko, whose "Fun For Me" single is bu-

bling under at modern rock radio, play Frequency—based at the Hollywood Athletic Club in Hollywood, Calif. Skull Records set Slightly Stoopid, which includes former members of Sublime, opens for the Skeletones this month, including a show on Friday (10) in Huntington Beach, Calif. The act's new album is



Multicolored. A phalanx of guest producers and artists lent a hand on Kibbutz's Warner Bros. disc, "Colors," which was released Sept. 23 (see story, page 1). The jazz sax player called on such associates as Philippe Saisse and Michael McDonald. "More so than the violent act of breaking down barriers, this was a celebration of the things we have in common when we peek over those barriers," says Whelan of the album's theme. The artist supports Whitney Houston on the HBO special "Classic Whitney," which airs Sunday (5).

scheduled for a November release.



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Congratulations To Our Friend

Elton John

*Whose Songs And Sacrifice
Are An Inspiration*

To Us All



Bobby Brown Back In Action

MCA's 'Forever' Set Ends 5-Year Absence

This article was prepared by Janine Cowney, managing editor of R&B Airplay Monitor.

When MCA releases "Forever," the third solo album by hip-hop/soul star Bobby Brown, Nov. 4, the market will see whether a five-year absence has had any impact on the influence wielded by one of R&B's original new-jack bad boys.

After all, Brown's debut, 1986's "King Of Stage," yielded the gold-certified "Girlfriend"; 1988's "Don't Be Cruel" was certified double-platinum; and his follow-up, 1992's "Robbery," earned seven-times-platinum sales. In between was the remix project "Dance! ... Ya Know It," which earned platinum sales in 1989.

MCA is counting on "Forever" to cement the one-time New Edition member's status as an enduring solo star. Says Ken Wilson, senior VP of black music for MCA, "Bobby is an incredible guy with a lot of energy. If you look at his performance in the videos and on the tour as a member of New Edition, you can see that Bobby Brown is a superstar."

In titling the album, Brown wanted positive symbolism. "In the past few months, I've seen two good friends pass away," he says, referring to the untimely deaths of Tupac Shakur and the



BROWN

Maybe I'll live longer."

The first single is "Feeling Inside," which will be delivered to R&B and rhythm-crossover radio Tuesday (7), followed by seven to top 40 the second week, according to Ashley Fox, marketing director, black music, for MCA.

The single will not be commercially available. Instead, 12-inch double-rim copies featuring remixes by Marley Marl, George's Dalvin DeGrate, and Dinky Bingham were mailed Sept. 26 to club DJs, mix-show jocks, and "special tastemakers." CD promos of the

album version went only to radio Sept. 30. The video, directed by Scott Calvert, will be delivered to national and local video outlets Sept. 28.

"We look at Bobby as being one of the most talented, scrupulously successful artists in the history of music, not just black music," adds Fox, noting that MCA has planned a massive consumer and retail awareness campaign that includes retail "meet and greets" on both coasts and an extensive overseas promotion tour in October of Europe. (Continued on next page)



Heavy On The Production. Rapper Heavy D is hard at work as one of the producers on the debut album for Qwest recording act J.A. Brown. From left, are Jay Brown of Qwest and A&P Quincy Jones Music Publishing, songwriter Marv Brown, Heavy D, and producer/Tony Defat. Show sitting, from left, are band members Joellen and Tina.

Hicks Picks Boosted Island Black Music; Usher The Latest Youth Act To Hit It Big

This week's column was written by Janine Cowney, managing editor of R&B Airplay Monitor.

PARADISE ISLAND: Hiram Hicks' elevation to president of Island Black Music (Billboard, Oct. 4) was not as surprising, particularly when there is so much going on at other black music divisions.

Across town at Epic, Ron Sweeney maintains his premier position with a move up to president of the R&B division (Billboard, Sept. 27) from executive VP; but longtime execs Ray Harris, VP of black music, Dwayne Cunningham, VP of promotion, VPs of A&R Ted Lowe and Vivian Scott, and Will Strickland, national rap director, have been let go. This may be related to the consolidation of R&B promotion staffs at 550 Music and its associated labels under the leadership of Tom Bracamonte.

Just as radio stations are consolidating, so are labels getting leaner and meaner for the new millennium. And the lingering question in many people's minds is whether the consolidation of radio stations under on-air while owners means that the need for African-American record promotion reps is expanding, and whether the elimination or pairing of R&B music divisions is the first inauspicious sign.

Hicks began building Island Black Music two years ago and was previously its senior VP/GM. Some of his successes with the label have been the Isley Brothers' platinum-plus "Mission To Please" album, the successful "Don't Be A Menace..." soundtrack, and the dynamic Baltimore quartet Dru Hill. The latter's single "In My Bed" has been certified platinum, and two other singles, "Till Me" and "Never Make A Promise," have attained gold status.

Hicks and the Isleys also received recognition recently when they were honored by the Congressional Black Caucus Spouses at their annual benefit, held Sept. 12 in Washington, D.C. The gala benefited the CBC Spouses Education Scholarship fund. The Isleys performed and were joined by Angela Winbush, whose own solo album is expected on Island early next year.

SOUND WAVES: The youth cult in R&B can claim another victory with "You Make Me Wanna..." the Jeremiah Dupri-produced leadoff single from Usher's second solo album, "My Way" (LaFace/Arista). That track has remained at the No. 1 position on both Billboard's Hot R&B Singles chart and R&B Airplay Monitor's R&B Airplay/Mainstream chart for six weeks. Usher, just 18, has overcome the dreaded voice change to come back with a nice little snarl in his sound that is making young ladies all up and take notice. And he pairs with fellow teen vocal-

ist Monica for a remake of "Slow Jam" on the new LaFace "Soul Train" soundtrack.

Speaking of the Arista family of labels, the company has a fourth quarter relative free of its trademark'd divisees. The "Money Talks" set has spawned "Avenues," Refugee Camp All Stars' remake of Eddie Grant's "Electric Avenue"; new group Next is garnering attention with "Butta Love," climbing up the top 20 of the Hot R&B Singles chart; the official next single from the Puffy Daddy & the Family album, already much-sampled by radio, is "Been Around the World"; and popular rapper Mase, after appearing with Puffy and Brian McKnight, will see his solo album released.

On the diva front: Faith Evans, who makes an indelible guest appearance on the forthcoming LSG project, is recording her second album, due next year. And Lisa Stansfield's long-awaited, self-titled second album is a beautifully produced, understated project that will feed fans of Brit soul. The next single is "Never Gonna Fall In Love Again," my personal favorite is the affecting domestic-abuse lament "Susanne."

BEATS 'N' PIECES: It began as a quarterly TV special, but its success has led Warner Bros. Domestic Television to relaunch it as a monthly feature. The syndicated, hourlong "R&B 98" will debut in January, featuring performances by and interviews with the top artists in the R&B and hip-hop genres. The series was preceded by "R&B 97" specials, including "R&B 97: Summer Jams," featuring En Vogue, Maxwell, and Erykah Badu, and "R&B 97: Fall Preview," which will air again in December, hosted by Jody Watley and soul star Shemar Moore, with segments by Babyface, Sean "Puffy" Combs, Adina Howard, All-4-One, the Brand New Heavies, Lisa Stansfield, Brian McKnight, and Missy Elliott. The program was co-produced with WB by Black Pearl Entertainment and co-hosted by Tri-Corner Features.

We were saddened to learn of the Sept. 21 passing of "King" James Cephas, a longtime independent retailer-owner in Philadelphia. He operated King James Records, last at the Haddington Mall, for 20 years and was a legend in the community. He was 69. Henry D was the general host of a National House Party Sept. 26 at his Beverly Hills, Calif. digs; the event benefited the Black Community Crusade for Children, a division of the Children's Defense Fund, which celebrates its 25th anniversary this year. Besides cocktails, the event offered a silent auction of derby-style hats designed by Quincy Jones, Russell Simmons, Combs, Robert Townsend, and Andre Harrell.

To Whom It May Concern:

The liner notes of the LL Cool J album "Mr. Smith," released by Def Jam Records in 1995 identify Mr. Hubert Laws as a co-writer of the song "Mr. Smith," which appears on the album. This is to confirm that Mr. Laws' contribution to the song was only with respect to its music. Mr. Laws had no part in creating or approving the lyrics of the song "Mr. Smith."

Def Jam Records, Inc.



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Hot R&B Airplay™

Compiled from a national monitoring service by monitoring stations that report to Radio-Track service... 120-MHz stations... electronically monitor 21 hours a day...

Table with 5 columns: Rank, Title, Artist, Label, and previous rank. Includes songs like 'HOT NO. 1', 'YOU MAKE ME WANNA...', 'EVERYTHING I AM', 'GET TIL IT'S GONE', 'NEED ME WHEN I'M HERE', 'NEVER MAKE A PROMISE', 'HONEY', 'HOT MONEY NO PROBLEMS', 'YOU MAKE ME WANNA...', 'MY LOVE IS THE SHINE', '4 SEASONS OF LOVE', 'WHAT ABOUT US', 'HONEY', 'HOT MONEY NO PROBLEMS', 'YOU MAKE ME WANNA...', 'MY LOVE IS THE SHINE', '4 SEASONS OF LOVE', 'WHAT ABOUT US', 'HONEY', 'HOT MONEY NO PROBLEMS'.

Table with 5 columns: Rank, Title, Artist, Label, and previous rank. Includes songs like 'I'LL BE MESSING YOU', 'NEED ABOUT THE WORLD', 'FIRM BIRD', 'IF I COULD TALK THE WORLD', 'SINCE I LEFT YOU', 'MY BODY', 'LAST NIGHT'S LETTER', 'HOW YA DO DAT', 'I'M BE READY', 'I'LL BE MESSING YOU', 'NEED ABOUT THE WORLD', 'FIRM BIRD', 'IF I COULD TALK THE WORLD', 'SINCE I LEFT YOU', 'MY BODY', 'LAST NIGHT'S LETTER', 'HOW YA DO DAT', 'I'M BE READY', 'I'LL BE MESSING YOU', 'NEED ABOUT THE WORLD', 'FIRM BIRD', 'IF I COULD TALK THE WORLD', 'SINCE I LEFT YOU', 'MY BODY', 'LAST NIGHT'S LETTER', 'HOW YA DO DAT', 'I'M BE READY', 'I'LL BE MESSING YOU'.

Records with the greatest impact since 1997 Billboard® Communications

Table with 5 columns: Rank, Title, Artist, Label, and previous rank. Includes songs like 'DON'T LIE', 'BIG DADDY', 'HONOLELO', 'CUPID', 'NO DIGGITY', 'HYPNOTIC', 'THINKING OF YOU', 'ACKNOWLEDGMENT', 'PONY', 'I LOVE ME SOME NINE', 'WHAT KIND OF MAN WOULD I BE', 'ON A ROLL', 'DON'T WANNA BE A PLAYER'.

Table with 5 columns: Rank, Title, Artist, Label, and previous rank. Includes songs like 'EVERY TIME I CLOSE MY EYES', 'ONLY YOU', '3 AM', 'I CAN'T LET YOU GO', 'I CAN MAKE IT BETTER', 'CRAZY ABOUT YOU', 'I'M A MILLION MILES', 'NOBODY', 'I'M BEGGING YOU', 'FOR YOU I WILL', 'TEACH ME THE MEAN'.

Records on which titles have appeared on the Hot R&B Singles chart within the 22 weeks and have dropped below the top 50

Hot R&B Singles Sales™

Compiled from a national monitoring of R&B sales by independent monitoring stations... R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Table with 5 columns: Rank, Title, Artist, Label, and previous rank. Includes songs like '4 SEASONS OF LOVE', 'YOU MAKE ME WANNA...', 'MY LOVE IS THE SHINE', 'I'LL BE MESSING YOU', 'NEED ABOUT THE WORLD', 'FIRM BIRD', 'IF I COULD TALK THE WORLD', 'SINCE I LEFT YOU', 'MY BODY', 'LAST NIGHT'S LETTER', 'HOW YA DO DAT', 'I'M BE READY', 'I'LL BE MESSING YOU', 'NEED ABOUT THE WORLD', 'FIRM BIRD', 'IF I COULD TALK THE WORLD', 'SINCE I LEFT YOU', 'MY BODY', 'LAST NIGHT'S LETTER', 'HOW YA DO DAT', 'I'M BE READY', 'I'LL BE MESSING YOU', 'NEED ABOUT THE WORLD', 'FIRM BIRD', 'IF I COULD TALK THE WORLD', 'SINCE I LEFT YOU', 'MY BODY', 'LAST NIGHT'S LETTER', 'HOW YA DO DAT', 'I'M BE READY', 'I'LL BE MESSING YOU'.

Records with the greatest sales since 1997 Billboard® Communications and SoundScan, Inc.

Table with 5 columns: Rank, Title, Artist, Label, and previous rank. Includes songs like 'IF THE BLOOD BURNS', 'THE ONE I GOT MY HEART INTO', 'ALL I CRIED OUT', '4 AVENUES', 'I'LL BE MESSING YOU', 'BACKWARD BOOGIE', 'GOTHAM CITY', 'THE WAY THAT YOU TALK', 'INVISIBLE MAN', 'REMEMBING ME (OF SEP)', 'HOW YA DO DAT', 'DON'T SAY', 'KISS AND TELL', 'KISS AND TELL'.

Whitebird Proves Strictly Rhythmic's Pre-Eminence

STRICTLY GEMS. When was the last time you were truly blown away from the wall by a club record? Not just momentarily enamored or mildly amused, but thrilled to the point of wanting it out on your sound system. It's been a while, hasn't it?

Let's face it: It's easy to be numbed into accepting mediocrity when that's all you're served. And, frankly, it has been a lean and unflurry meager summer in clubland—which is why you'll forgive us for getting overheard over "Words That You Say" by Whitebird. It's the kind of record that gives a jaded club veteran like us reason to grin like a kid first discovering the joys of the grove.

"Words That You Say" has it all: a baseline and percussion that are absolutely impossible to sit through; a chorus and melodic hook that sooth the soul of anyone moaning about the dearth of properly constructed songs in the dance genre; and a leading lady with power to make the small hairs on the back of your neck stand on end. It becomes Veronica Brown ears her diva antics with performance that relies as much on the softer nuances of her voice as it does on her ability to pound down a hectic percussion break. She is provided quite the instrumental



by Larry Flick

drag that her somewhat shy and reserved approach to visibility in clubland is resulting in a slower and more arduous path to stardom. Kids, it's high time to give this girl a little respect and a great big center-stage spotlight!

"Let It Go" and "Go Funk!" are designed to woo the underground generation, and they do so with the respectful groove savvy of Masters At Work and Roger Sanchez. Meanwhile, "Get Up Go Insane!" sparks with crossover appeal, thanks to Stretch Sylvester and Jules Verne's method of balancing credible beats with a glossy hook and smooth syntax. Added pleasure from this jam—issued on Strictly Rhythmic's new, artist-driven Grand Slam imprint—comes by way of a kinetic, tripped-out reconstruction by Fatboy Slim. Crossover programmers, in particular, need to care about this one.

of two things: It either regravitates its signature sound until the act becomes a public parody of itself, or it risks the wrath of its core audience by mining new musical ground in search of renewed relevance. On the forthcoming "Fresco," M People bravely opt for the latter with results that are mixed yet endlessly intriguing.

From the initially startling acoustic strains of the set's half-back opener, "Just For You," it's clear that anyone hoping for a collection of sequels to past monster anthems like "Movin' On Up" and "Sight For Sore Eyes" is doomed for disappointment. However, the campfire sing-along quality of the chorus and Heather Small's wondrously romantic and unusually relaxed vocal is sure to charm even the staunchest naysayer. By the tune's rousing closing chant, it's easy to envision a sea of lit lighters waving the signs of a future concert.

"Just For You" sets the tone of "Fresco," which casts only a cursory eye toward the tempo rhythms of the band's 1994 disc, "Disco-back-kickers." Fantasy Island's "Angel Street," and "Believe It" are outnumbered by racy funk throwdowns and lighthearted R&B ballads that reveal a vibrant, carefree and carefree. Like Pickering, Paul Heard, and Shovel that was, in retrospect, minimal on 1996's "Bizarre Funk." The lip-licking strainer "Never Mind Love" and the forlorn, quietly bluesy "Smile" are exemplary of an album firm with richly textured arrangements that demand repeated spins. In order to peel back the layers of fine musicianship and complex melodic progressions. And the truth is that a house-rooted cut like "Fantasy Island"—a likely singles contender that is once-notionally not your typical club pal—pales in comparison with its downtempo counterparts, if only due to the required parameters of a viable singleable jam.

As with the work of any act enduring the adolescent growing pains of musical maturity, "Fresco" occasionally falters from over-the-top experimentation. "Red Flower Sunset" is a tad too lofty for its own good with its unintentionally cheeky lyrical imagery and over-the-top, self-conscious rendition of Roxy Music's "Avalon" leaves you questioning why the act didn't dip into the pile of Philly soul records that have long served as its prime influence for cover material. Sometimes it's OK to be a bit obvious, especially since most of the band's disciplines will kill to hear Small scree through lines like Harold Melvin & the Blue Notes' "Wake Up Everybody."

It is M People abandoning clubland! Hardly! For proof beyond the tempo moments on the album, dip into the 12-inch pressing of "Just For You." With its timely reissue by Frankie Knuckles' late Wax On Wax & Swing, and the team of Mark Rae and Steve Christian. For a group that has hit the ceiling of its genre, it's a compromise in the fact you may think you want more of the same, but think about a few well-used stagnant current albums by dance music mainstays. Change is good. . . and essential.



Twirl On. Gwen Stefani was all smiles after a record show celebrating the birth day of WHYY (7-100) Miami. She headlined a bill that also included Peas McCreedy and Jon Secada. Estefan joins fellow Epic acts Grove Theory, Jam & Spoon, and M People on the forthcoming "Greatest Dance Hits In The World," a compilation featuring an array of rare and previously unreleased Remos. Estefan's contribution is the R&B remix of "You're the One (Party Train)." The crew is working on a dance-leaning collection of new tunes, due next spring. Among her collaborators are Tony Moran and Wyclef Jean. Pictured, from left, are Frank Cernello, Epic senior director of marketing and A&R; Estefan; and Jimmy Follis of Moran Music.

Impatient discoteque punters can pick up an import copy of "Fresco" Oct. 13, which will be issued through M People's eponymous new imprint with RMG International. Everyone else will have to wait until Epic confirms a domestic release date for the project sometime early next year. Unconfirmed word on the street says that the U.S. version of the album will include one or two previously unavailable cuts.

ON THE REISE: If we collected a penny for every time we've ever been asked for a hot producer tip over the past seven years, we could have comfortably retired several years ago. Naturally, being the ever-opinionated lead, we're rarely at a loss to share a name or two. The problem is that a lack of spite in any A&R execs usually leads to the name five producers getting all of the work anyway. Fortunately, that doesn't stop guys like Jonathan Peters from hustling for a chance to be heard.

And if you were planning to ring us up for a tip this week, this is it.

Peters has been hanging around the New York scene for several years, spinning in clubs like the new Sound Factory and running the house music department at partner Eddie Baez. Along the way, he's earned respect for remixes of hits by Roberts Flack, Chaka Khan, Amber, and Jocelyn Enriquez. A reel of his recent studio musings confirms that the time has come for Peters to break out of the underground and into the mainstream, having needed to join the A-list of producers.

For folks who love bedroom remixes (and who hasn't done a few to grab the ear of majors?), there is his inspired third interpretation of "Respect" by Aretha Franklin and "Let The Sunshine In" by the 5th Dimension. Don't worry, he's not bootlegging material, just structuring his alter and perfecting his edgy dub chops. However, the labels holding the rights to these songs will be smart to give Peters a jingle and run these mixes out.

For Deeper, Peters is poised to make some noise with "Sunglasses," which sparks with the no-holds-barred chutzpah of Franklin's Fantasy and "You're The One," a slice of diva bliss featuring Alexis. The former track questions the producer's fair for musical deep-house rhythms, while the latter sparks with contagious pop spirit. It triggers hope and high expectations for this talented young man as he begins his journey into the realm of songwriting. We'll be keeping a close eye on his development. So should you.

THE CHANGE IS BACK. Who says you can't groove your mind? At least that appears to be the case with KACE Los Angeles, which reclaimed its free-form dance music format. Sept. 25, last, starting his alter and performing his contagious pop spirit. It triggers hope and high expectations for this talented young man as he begins his journey into the realm of songwriting. We'll be keeping a close eye on his development. So should you.

The station claimed that a bacchanalia from disgruntled listeners prompted the abrupt move back to a playlist that largely leaned on eclectic, dub-beat DJ culture.



Catch The Groove. Pretty Poison is trekking across the States in support of its current single, "Let Freedom Ring," as well as new versions of its club classic "Catch Me I'm Falling." The track has been updated for the house music generation by an army of producers that include Keith Morantz, Leni Kern, Jonathan Haden, and Fabio LaRocca, among others. Pictured, from left, are singer Jade Starling, Pro-Motion producer Brad LeBeau, and Pretty Poison musicians Carmine Cristoforo and Why Cooler.

playground by Welcome, who has been quietly honing his production skills for several years and is now ready to bust out in a big way.

It should come as no surprise that "Words That You Say" is delivered by the fine folks at Strictly Rhythmic Records. As the granddaddy of dance indies, it can often be counted on to rattle the cage of sleepy and bored punters. This session actually shows the label in exceptional form with a string of noteworthy releases. In addition to the Whitebird record, it has recently offered winners in the form of "Turn Me Out (Turn To Sugar)" by Praxis with Kathy Brown (no mention to Veronica, as far as we know), "Let It Go" by Black Magic, "Go Funk!" by Keith & Patsy, and "Get Up Go Insane!" by Stretch 'N' V.

"Turn Me Out (Turn To Sugar)" displays the sorely underrated Brown in reliably excellent form. What a total

Speaking of the mainstream, Strictly Rhythmic shows the majors how to properly assemble a savvy multi-set compilation with the stellar "Strictly Rhythm Super Jams," which combines juicy label hits with Ultra N+6, Planet Soul, and Armand Van Helden with shrewdly licensed items like "In A Dream" by Rockell, "Return Of The Mack" by Mark Morrison, and "Closer Than Close" by Kele G. Gaines. The Gaines cut is a particular selling point since this is the first time the red-hot European import is available in a domestic package. Look for this set to pulverize more than a few of its competitors, which is quite fitting since Strictly Rhythmic has long been a pioneering force in the compilation field.

MATURE PEOPLE. What happens when an act outlives the trendy sound on which it rode into prominence? One

Billboard. Dance Breakthroughs

OCTOBER 11, 1997
CLUB PLAY

1. AIN'T NO WAY 2. MISS SANOBY B. CHERRY
2. TURN ME OUT PRAXIS FEAT. KATHY BROWN
3. THE PROM WAX ON WAX & SWING
4. THE SUNKLE A.C. LANG W/MIAMI
5. SOUL IN THE MOLE W/ALL STARS

MAXI-SINGLES SALES

1. SOCK IT 2 ME MISSY (P&D)
2. I'M NOT A LIAR (P&D)
3. PARTY PEOPLE G.P. WU
4. M.A.R.T. BLUR 100
5. SOUL IN THE MOLE W/ALL STARS

Weekends: Titles with future chart potential, based on club play or sales reported this week.



Making His Mark. Songwriter Mark O. Sanders has signed an exclusive worldwide publishing agreement with MCA Music Publishing, Nashville. Celebrating the event, from left, were MCA Music Publishing VP/PM Steve Day, MCA Music Publishing president Joey Williams, Sanders, MCA Music Publishing VP of creative services Stephanie Cox, and Sanders' attorney, Mike Milom.

McCready Stays True To Her Voice

Her 2nd BNA Set Was Inspired By Fan Mail

■ BY DEBORAH EVANS PRICE

NASHVILLE—Life is good for Mindy McCready. After all it's not every girl who gets a record deal a year after moving to Nashville, has her debut album go platinum, and then gets engaged to Superman.

McCready's excitement over her pending nuptials to actor Dean Cain from the TV series "The New Adventures of Lois & Clark" is rivaled only by her enthusiasm for her sophomore BNA album, "If I Don't Stay The Night," due Nov. 4.

"Everybody asked me if I was scared or nervous," McCready says if

reordering her second project, "but I wasn't going to let that affect me. I was going to do what I did for the first record—look for the best songs that we could find and sing the best I could—and that's just what I did."

McCready's debut album, "Ten Thousand Angels," peaked at No. 5 on Top Country Albums, and it spawned four hit singles. "Ten Thousand Angels" climbed to No. 6 on Hot Country Singles & Tracks, "Guns Do It All The Time" peaked at No. 1, "A Girl's Gotta Do (What A Girl's Gotta Do)" peaked at No. 4, and "Maybe He'll Notice Her Now" went to No. 18. Those songs helped her establish a firm base at country radio and retail.

"What we found out on the last album is that Mindy spoke to a generation of young females," says RCA Label Group senior VP/GM Butch Vaughn. "They bought the album and can relate to her songs and her attitude."

I think when you hear the new album, [they'll realize] Mindy has grown and her audience has grown. I think she still is going to be speaking for a generation, but her maturity in her new album is going to shine through. "What If I Do" is great song with a lot of great lyrics in it that the younger audience is going to relate to, but there are songs on the album all females are going to relate to—great tempo songs, great ballads, some of the most incredible songs I've ever heard."

Though the songs have strong appeal to females, McCready isn't concerned about excluding the men who listen to country music. "I don't worry about that because who ever there's a girl there is going to be boys," she says. "And I think the record appeals to women of all ages, not just young girls."

McCready says the direction of the album was influenced to a certain degree by the fan mail she's been getting. "I know what I wanted to do," she says of the new album. "I've been read-

ing a lot of fan mail, and fan mail is the best-kept secret in the world. [It tells you] what the people are asking you for. Those kids and men and women are writing in and asking me questions that they should or shouldn't do. So this is what I sing about—answer their questions with a CD instead of singing about stupid stuff that doesn't mean anything."

McCready isn't a songwriter, so she told her producer, David Malloy, what she wanted to say on the album, and he either found or wrote songs that covered the topics she wanted to address. "A lot of the songs were inspired by me," she says. "I have two brothers living with me now, and trying to figure out life at a young age is always [a relevant issue]. I deal with it every day. I was totally inspired by the questions they would ask me and being able to give them advice. I was there not too long ago."

"McCready says the first single, "What If I Do," was her idea. "I said, 'Write a song about the pressures of dating, when a guy and a girl first start dating'... This is Me was written about my personality. It's OK to be comfortable about yourself, and it's OK to be confident about yourself."

McCready says that many of the letters she gets are from girls with low self-esteem who are trying to figure out what they perceive as society's expectations of glamour and beauty. "When I get a lot of fan letters from girls saying, 'I'm so ugly and you're so pretty' that kills me," she says. "When we did the album cover shoot, I didn't want to do that glamour, New York, blow-you-hair picture thing. I didn't want to do that retouching, air-brushing crap. The clothes I'm wearing in the photo are from Express in the mall. I wanted to be more like the girls in the picture out there listening to my music. I didn't want every picture to look like it's a beauty queen shot. I feel like being a beauty queen is what she's getting. 'I know what I wanted to do,' she says of the new album. "I've been read-

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CMA Awards Send CBS Ratings Soaring; Jones, Clark Among Golden Rope Winners

ON THE ROW: The Country Music Assn.'s 31st CMA Awards, telecast Sept. 24 on CBS, ranked No. 3 in ratings. In network ratings for the night, CBS garnered a 33.3 rating with 41 share. NBC had a 10.2 rating and a 16 share, ABC had a 9.5 rating and a 16 share, and Fox was last with a 7.9 rating and 12 share. The CMA Awards show also won the ratings battle in 1996. Last year, CBS had a 14.9 rating and a 24 share. NBC had a 6.9/14, ABC had a 10.3/17, and Fox had a 7.0/12.

During Country Music Week festivities, George Jones was named entertainer of the year by the Reunion of Professional Entertainers (ROPE International) Sept. 25 at its annual Golden Rope Awards banquet. Roy Clark and Joe Allison were presented the Don Pierce Golden Eagle Award for lifetime achievement. Cindy Walker was named songwriter of the year and Ralph Emery was honored as media person of the year. Merle Kilgore was named business person of the year. Chet Atkins was feted as musician of the year. Joe Taylor was honored as ROPE president.

Gordon Terry and Billy Byrd were inducted into the Walkway of Stars at the 24th Country Music Hall of Fame. Terry is one of bluegrass' stellar fiddlers, and Byrd will eventually be known as Ernest Tubb's great guitar player. ... Also at the Hall of Fame, five of the greatest guitarists who ever lived gathered Sept. 26 for hand-print impressions to be displayed at the Hollywood Rock Walk. Atkins, James Burton, Duane Eddy, Scotty Moore, and Hank Garland took part.

PEOPLE: On Sept. 23, DreamWorks executives Mo Ostin, Lenny Waronker, Michael Ostin, and Chuck Kay gathered with 11 major Nashville label heads, BMI president/CEO Frances Preston, National Academy of Recording Arts and Sciences president/CEO Michael Greene, and other industry leaders at Ruth's Chris Steak House here to celebrate the launching of DreamWorks Nashville. Local DreamWorks head James Stroud announced that the company's first writer signing to DreamWorks Publishing is Max T. Barnes and the label's second artist signing (after Randy Travis) is Lisa Angelle.

Lyrice Street Records signs Lari White as its first Nashville musician pioneer with the award. ... Brent Maher has signed a long-term co-publishing venture between

Moraine Music Group of Nashville and the Carlin Music Group. Maher, who produced Wynonna's current album and co-wrote her current single, "When Love Starts Talking," also signed an exclusive songwriting agreement with the venture.

John Berry's forthcoming album, "Crazy For The Girl," has been postponed until early 1998 because of voice problems. Doctors at the Vanderbilt University Medical Center's Voice Center ordered Berry to cancel all engagements (including the CMA Awards) for a 30-day rest for his voice. He has yet to record the album's title cut. His current single, "The Stone," meanwhile, is being pulled from radio release, since there is no album release to support the single.

Mandy Barnett returns to the stage of the Ryman Auditorium for a limited number of performances, repairing her loss as Patsy Cline. ... Patsy Cline. "Shows will run Dec. 26-28, Dec. 30-31, Jan. 2-4, and Jan. 8-10." ... LeAnn Rimes and Bryon White will team up for the Something to Talk About tour, which begins Dec. 31 at the Target Center in Minneapolis. The 100-city tour will be produced by Warner/Avon, a joint venture between the Warner Music Group and Avon Entertainment Group ... Following a favorable Internal Revenue Service letter on the transaction, Westinghouse's acquisition of TNN and CMT was finalized Sept. 30. Gaylord president David Hall joins Westinghouse's CBS Cable as president of TNN and CMT, reporting to CBS Cable president Donald Pittner.

ON THE RECORD: BNA Records has released "Country Carols For Kids," a holiday album that will benefit St. Jude Children's Research Hospital in Memphis. The album includes performances by Clint Black, Martina McBride, Ray Vega, Travis Tritt, Blackhawk, Mindy McCready, Bryan White, Lonestar, Tommy Kernshaw, Don Berry, Lorrie Morgan, Bob Carlisle, and Alabama. In addition, a number of those artists were joined by Sara Evans, Ricochet's Heath Wright, Kippi Brannon, Skip Ewing, Jason Sellers, and Kenny Chesney for an authentic version of "Make A Miracle." That song and another, "Let's Talk About Love" will be released as country radio singles in mid-November. "Notes RCA Label Group chairman Joe Galante. "Country Carols" has raised more than \$88 million for the hospital in the past eight years.



by Chet Flippo



Right Place. Asylum artist Bryan White is joined by several friends during his charity Charlie Chase for his new album, "The Right Place." Shown, from left, are Laurie Clendenen, Neal McCoy, LeAnn Rimes, Steve Wariner, and White.

Int'l Acts Come Back To Mexico City

GLOBAL STARS RETURN TO MEXICO CITY After nearly a three-year absence, Mexico City once again will be hosting concerts by such international music idols as David Bowie, U2, and the Rolling Stones.

There are two reasons for Mexico City's resurgence, according to Bruce Moran, president of OCESA Presents, the New York-based concert company that has been promoting big-name international talent in Mexico City for the past several years.

The first, he says, is Mexico's rebounding economy; the second is Foro Sol, the new facility built by the local government and OCESA, located on Mexico City's Hermanos Rodriguez



by John Linnert

auto speedways.

"Obviously, the [Mexican] economy has strengthened somewhat, and artists are actively seeking to return to Mexico City," says Moran. "And now that there is a permanent and viable outdoor venue, we are going to have bigger shows on a more regular basis in Mexico City."

Moran points out that the new facility is an outdoor coliseum situated at a corner of the highway and features permanent stands and a stage that "can be moved closer to the seats to create a more intimate, 30,000-seat theater for an artist like David Bowie. Conversely, the stage can be pulled back from the stands for a full 52,000-seat setup for U2 and the Rolling Stones."

Apart from greater flexibility in presenting artists, says Moran, Foro Sol provides a wider spectrum of ticket prices. For example, tickets to Bowie's show Oct. 23 vary from 100 pesos (\$10) to 500 pesos (\$65). By comparison, ticket prices for U2's pair of sold-out concerts Dec. 2-3 fall between 130 pesos (\$17) to 2,200 pesos (\$155). Moran estimates that tickets for the Stones' Feb. 14 performance will be similarly priced to those for the U2 show.

So far, the lone operating act confirmed for the super act shows are



ASCAAP's Newest Pied Piper. ASCAAP staged its fifth annual El Premio ASCAAP Awards Sept. 8 at Club Tropiague in Miami Beach. During the program, the society gave its prestigious Pied Piper Award to Columbia/Sony recording artist Julio Iglesias. Shown savecuring the moment, from left, are Iglesias; John Lofrumiano, COO of ASCAAP; and Lofrumiano's wife, Barbara.

Erasure and PolyGram Latino's upstart rap act Control Meche. They will both open for Bowie.

Among the world-famous icons whose stadium shows were promoted by OCESA in Mexico City before the economy went south in early 1995 were Madonna, Paul McCartney, Pink

(Continued on next page)



By George, It's A Deal! Famed producer Sergio George signed a pact with WEA Latina that calls for the creation of a joint-venture label called Sir George Records (Lafayette, Sept. 27). Shown here, from left, are George Zamora, GM of Sir George Records; George, VP of Sir George Records; and Sergio Rozasbolt, chairman of Sir George Records.

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The Billboard Latin 50

Compiled from a national poll of more than 40,000 Latin music enthusiasts; updated weekly, except for 10, which is compiled monthly

WEEK	LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL, NUMBER/STREET/ZIP	WEEKS ON CHART	TITLE
1	1	8	LUIS MIGUEL	WEA LATINA #5780	7 Weeks at No. 1	*****	ROMANCES
2	2	7	GYPSY KINGS	MCA/SONY/4186			COMPAS
3	NEW	3	CHARLIE ZEA	SONY/SONY/4186			HOT SHOT DEBUT *****
4	3	15	AMERILIO FARIA	SONY/SONY/4186			SENTIMIENTOS
5	4	3	INDIA ARIAS	SONY/SONY/4186			SONRIE EL FUEGO
6	5	16	LOS TIQUES DEL NORTE	FONDISA #0071			JEFÉ DE JEFES
7	NEW	16	BUNA VIVES SOCIAL CLUB	PRIMA/IMP/600608			BUENA VIVES SOCIAL CLUB
8	6	35	ENRIQUE IGLESIAS	FONDISA 0003			VIVIR
9	7	30	GRUPO LIMITE	POLYGRAM/LATINO #3330			PARTENON DE LOS AMORES
10	8	21	LOS TUCANES DE TAJUANA	MARCA/SONY/4186			TUCANES DE TAJUANA
11	9	13	THALIA	MCA/LATINA #7377			AMOR A LA ALICIA
12	10	45	JULIO IGLESIAS	COLUMBIA #395859			TANGO
13	NEW	10	BOY II MEH	MCA/SONY/3300/3900/9048			EVOLUCION
14	12	3	GRUPO EXTERMINADOR	SONY/SONY/4186			MARCO CORRUBOS 2
15	21	12	VICENTE FERNANDEZ	SONY/SONY/4186			ESTATUA DE MARFIS
16	16	6	LAURA FLORES	UNIVERSAL #4004			ME QUEDÉ VACA
17	11	22	JUAN GABRIEL/ROCO DURCAL	AMERICA/SONY/4186			JUNTOS OTRO VEC
18	NEW	15	LOS MAMOS	IMP/LATIN #3320			GRACIAS POR TODA
19	20	7	DLG	SONY/TROPICAL #243500			SWING ON
20	13	3	CARLOS VIVES	IMP/LATIN #8452			TENGO FE
21	15	82	SHAKIRA	SONY/LATIN #175500			PIÉS DESCALZOS
22	NEW	10	BOBBY PULIDO	IMP/LATIN #5752			LEGASTE A MI VIDA
23	23	17	VICTOR MANUELL	SONY/TROPICAL #243500			A PESAR DE TODO
24	18	35	FEY	SONY/SONY/4186			TENIA LA NOCHE
25	15	3	MAZZ	IMP/LATIN #2063			AL FRENTE DE TODOS
26	14	15	INTOCABLE	IMP/LATIN #6616			MI
27	17	21	VARIOS ARTISTAS	AMERICA #503780			TE SUDO AMAMOS
28	19	7	JENNIFER	IMP/LATIN #5935			JENNIFER
29	25	23	LOS TUCANES DE TAJUANA	MARCA/SONY/4186			TUCANES DE PLATA
30	22	45	ALEXANDRO FERNANDEZ	SONY/SONY/600800			MUNO DENTRO DE MI DORAZON
31	26	15	GRUPO BRYNDIS	SONY/SONY/4186			ASÍ ES EL AMOR
32	27	10	ENRIQUE IGLESIAS	SONY/SONY/4186			ENRIQUE IGLESIAS
33	30	22	OLGA TANON	MCA/LATINA 1873			LEVANTÉ CONTO
34	34	6	TONO ROSARIO	WEA/LATINA 1550			SEGUIRE
35	29	19	LEGIASMA	AMERICA #7345			REBOTANDO
36	37	8	JOSE JOE	IMP/LATIN #844430			SERE PLATINO VOL. 2
37	31	31	LOS ANGELES AZULES	AMERICA #3751			INCORVABLES
38	NEW	19	JERRY RIVERA	SONY/TROPICAL #243500			YA NO SOY EL NIÑO QUEL
39	35	30	BRONCO	FONDISA #0042			LA ÚLTIMA HUELGA
40	38	2	RUIB HERNANDEZ	UNIVERSAL #3966			RUIB HERNANDEZ
41	28	12	ALBERTO COLLADO	SONY/SONY/4186			ALABAMA
42	42	4	GRUPO EXTERMINADOR	SONY/SONY/4186			EL CHILE PELAZ
43	46	31	SELENA	IMP/LATIN #243500			EXITOS Y REQUERIDOS
44	31	17	LA MAFIA	SONY DISCO #243500			EN TUS MANOS
45	44	33	MICHAEL SALGADO	IMP/SONY #840			REQUERIDO ESPECIAL
46	42	12	FRANKIE NEGRO	WEA/LATINA #8730/61			CON AMOR SE GANA
47	42	6	MICHAEL SALGADO	IMP/SONY #842			MI PRIMER AMOR
48	NEW	APRO	CUBAN ALL STARS	WORLD ORION/DELICIOUS #7342			A TODA CUERVA LA GUERTA
49	45	4	LOS REHENES	AMERICA #9227/EM/LATIN		15	EXPOS VOL. 1
50	39	13	LOS HURACANES DEL NORTE	COLUMBIA #004			TOP NORTE

POP	TROPICAL/SALSA	REGIONAL MEXICANO	
1	LUIS MIGUEL WEA LATINA	1	LOS TIQUES DEL NORTE FONDISA #0071
2	GYPSY KINGS MCA/SONY/4186	2	GRUPO LIMITE POLYGRAM/LATINO #3330
3	ALEXANDRO FERNANDEZ SONY/SONY/4186	3	LOS TUCANES DE TAJUANA MARCA/SONY/4186
4	ENRIQUE IGLESIAS COLUMBIA #395859	4	GRUPO EXTERMINADOR SONY/SONY/4186
5	THALIA MCA/LATINA #7377	5	VICENTE FERNANDEZ SONY/SONY/4186
6	OLGA TANON MCA/LATINA 1873	6	JUAN GABRIEL/ROCO DURCAL AMERICA/SONY/4186
7	TONO ROSARIO WEA/LATINA 1550	7	LOS MISSIONS IMP/LATIN #3320
8	BOY II MEH MCA/SONY/3300/3900/9048	8	BOBBY PULIDO IMP/LATIN #5752
9	LAURA FLORES UNIVERSAL #4004	9	MAZZ IMP/LATIN #2063
10	CARLOS VIVES IMP/LATIN #8452	10	FRANKIE NEGRO WEA/LATINA #8730/61
11	SHAKIRA SONY/LATIN #175500	11	APRO CUBAN ALL STARS WORLD ORION/DELICIOUS #7342
12	FEY SONY/SONY/4186	12	VARIOS ARTISTAS AMERICA #503780
13	INTOCABLE IMP/LATIN #6616	13	LEGIASMA AMERICA #7345
14	ENRIQUE IGLESIAS COLUMBIA #395859	14	RONALDO QUINONES IMP/SONY #844430
15	ENRIQUE IGLESIAS COLUMBIA #395859	15	DAVIDO QUINONES IMP/SONY #844430
16	BOY II MEH MCA/SONY/3300/3900/9048	16	LOS ANGELES AZULES AMERICA #3751
17	BOY II MEH MCA/SONY/3300/3900/9048	17	SELENA IMP/LATIN #243500
18	BOY II MEH MCA/SONY/3300/3900/9048	18	SELENA IMP/LATIN #243500
19	BOY II MEH MCA/SONY/3300/3900/9048	19	SELENA IMP/LATIN #243500
20	BOY II MEH MCA/SONY/3300/3900/9048	20	SELENA IMP/LATIN #243500

* Albums with a pre-release catalog date prior to 1997. ** Recording industry data. ** Data compiled from more than 40,000 copies of 500 000 copies. All releases accounted for sales of 1,000 copies, with multi-disc releases indicated by a number following the album title. For more details on the poll, visit our website at <http://www.billboard.com>. ** Indicates plus and pre-release information. * Indicates plus and pre-release information. © 1997, Billboard Publications and Mediabase, Inc.

NOTAS

(Continued from preceding page)

Floyd, and the Stones.

While Moran notes that stadium shows will be on the rise, he says that CCESA will continue to produce concerts at the Palacio De Los Deportes, a 20,000-seat arena located across the highway from Foro Sol, the 10,000-seat Auditorio Nacional, and the 3,000-seat Metropolitan.

Another strong Mexican market, says Moran, is Monterrey, "where we have a number of [theater] shows with Pantera, Def Leppard, Laura Pausani, Scorpions, and Soda Stéreo."

Indeed, the Lions are due to return to Mexico with a performance Nov. 8 at the Auditorio Coca-Cola in Monterrey and a show Nov. 11 at the Palacio De Los Deportes. On Nov. 16, Bush headlines a concert sponsored by Mexico City radio station Orbita. Rounding out the rock bill are Plastilina Mosh and Naranja Mecánica.

Lastly, saxophonist Kenny G is slated to play Nov. 17-18 at Auditorio Nacional.

BMJ HONORS LATINO TALENT: U.S. performance right society BMI held its fourth annual Latin Music Awards Sept. 7 at the Fontainebleau Hotel in Miami Beach.

"Golpes En El Corazón," the Los Tigres Del Norte hit penned by Victor Valencia, was named Latin song of the year. Pete Astudillo, Teodoro Bello Jaime, and A.B. Quintanilla III were honored as songwriters of the year. Peremiun was awarded the Latin

music publisher of the year trophy.

A highlight of the ceremony, which was hosted by BMI president/CEO Frances W. Preston, was when Gloria and Emilio Estefan were given BMI's prestigious President's Award

for their outstanding contributions to Latin music.

Preston handed out citations of achievement to writers and publishers of the 51 Latin songs most performed (Continued on page 17)

Chile's Nicole Goes Interactive

By Pablo Márquez

SANTIAGO, Chile—With the release of her enhanced CD (ECD) "Sueños En Tránsito," pop songstress Nicole has become the first Chilean artist to make the leap into the interactive music world.

As the original, conventional version of the album—released in June by BMG Chile—moves closer to gold certification (15,000 units sold), the ECD is being marketed with a different CD jacket. The average retail price for the ECD is \$22.

Among the interactive data featured on the ECD is the video for the hit single "Despérame," a clip directed by Gustavo Florenza that recently was named MTV Latin America's best video by a female artist.

Also contained on the ECD are a making-of segment from the "Despérame" clip; three videos of previous singles; a special of her performance at the 1996 Viva Del Mar Song Festival; and an interview with Nicole.

Further, the ECD sports a bonus track, "Tuve Que Herirme," performed



NICOLE

as an acoustic number with Nicole on vocal. The song was composed by Sara Ugarte, vocalist/guitarist for Venus, BMG Chile's premier female rock act.

The ECD is not scheduled for release outside of Chile. However, the original "Sueños En Tránsito" is slated to be dropped in the next several weeks throughout much of Latin America. BMG U.S. Latin is set to issue the album Oct. 29 in the U.S.

Produced by Soda Stereo's former front man Gustavo Cerati, "Sueños En Tránsito" reveals Nicole angling (Continued on page 17)

Hot Latin Tracks

COMPILATION FROM A NATIONAL SAMPLE OF AIRPLAY SAMPLED BY AIRCHECK DATA SYSTEMS (BASED UPON STATIONS' AIRPLAY MONITORING) FOR THE WEEK ENDING OCTOBER 6, 1997. WEEKLY CHART. * INDICATES NEW ENTRIES. ** INDICATES RE-ENTRIES. *** INDICATES GREATEST GAINER.

WEEK	WEEKS ON CHART	LAST WEEK	ARTIST	TITLE
(1)	NEW ▶	1	MARCO ANTONIO SOLÍS FORO SOL	LA VENA BENIDITA M. SOLÍS/S. AYERZA
(2)	4	5	ALEJANDRO FERNÁNDEZ	MI SUJERITA S. AYERZA/AL. BASTARDO
(3)	3	3	CRISTIAN	LO MEJOR DE MI M. SOLÍS/M. MARRADONA
4	2	6	JORDI	DESESPERADAMENTE ENAMORADO
5	1	2	JUAN GABRIEL SONO RECORDING	TE QUISIERO AMANDO
*** GREATEST GAINER ***				
(6)	11	2	LUIS MIGUEL	EL RELOJ L. MIGUEL/REAGAN/CLAY
(7)	6	7	DLG	LA QUERIDO A MORIR R. PÉREZ/STONES/STONES/STONES
8	5	11	LUIS MIGUEL	POR CEBARDA DE LA MESA M. SOLÍS/M. MARRADONA
(9)	9	10	VICTOR MANUELLE	HE TRABAJADO S. AYERZA/AL. BASTARDO
10	9	8	JUAN GABRIEL/RÓDIO DURCAL	AL DESTINO
(11)	12	—	INDIA	ME GANÉ DE SER LA OTRA L. MIGUEL/J. SIBELL
(12)	NEW	—	ENRIQUE IGLESIAS	REVOLUCIÓN
13	16	17	FEY	LA REVOLUCIÓN R. PÉREZ/STONES/STONES/STONES
(14)	14	12	FRANKIE NEGRO	LAS LAGRIMAS DE MI ALMACHADA L. MIGUEL/M. MARRADONA
(15)	15	14	CHICHI PERALTA + SON FAMILIA	AMOR NARCÓTICO C. PERALTA/L. ESCOBAR
16	10	11	LOS TIGRES DE LA JUANITA	ES VERDAD S. AYERZA/AL. BASTARDO
17	17	—	CLAYTON	AVANZADO EN UN BAR F. BELL/CLAYTON
(18)	21	17	LOS TEMERARIOS	ACÉPTA MI ERRORES R. AMELI/A. MALLO
19	7	4	ENRIQUE IGLESIAS	MIENTE
(20)	NEW	1	VICENTE FERNÁNDEZ	BUENA NOTICIA (BUENA NOTICIA) NOS ESTORBO LA ROPA S. AYERZA/AL. BASTARDO
(21)	23	—	MICHAEL STUART	TE AMO S. AYERZA/AL. BASTARDO
22	19	13	BANDA EL RECCO	QUE SOLO ESTOY SIN TI L. ESCOBAR/L. ESCOBAR
23	26	22	GRUPO HEAVY	ENAMORADO R. PÉREZ/STONES/STONES/STONES
(24)	18	20	CHANNAR	TAL VEZ ES AMOR R. PÉREZ/A. GARCÍA/S. VILLALBA
25	25	25	EDNITA NAZARIO	NO TE PIDO MAS E. NAZARIO/A. GARCÍA/S. VILLALBA
(26)	27	31	INTOCABLE	VIVIR SIN ELLAS L. ESCOBAR/L. ESCOBAR
(27)	NEW	1	MELINA LEON	MUJERES LIBERADAS E. NAZARIO/M. LEON/STONES
28	28	32	BACKSTREET BOYS	QUIT PLAYING GAMES (WITH TH. HEART) L. ESCOBAR/L. ESCOBAR
29	26	27	PRISCILA Y SUS SALAS DE PLATA	NO SE ES AMOR R. PÉREZ/A. GARCÍA/S. VILLALBA
(30)	NEW	1	ANA TORQUIA	A CONTINÚA S. AYERZA/AL. BASTARDO
(31)	RE-ENTRY	2	ALEJANDRO FERNÁNDEZ	ARRABALZO R. PÉREZ/A. GARCÍA/S. VILLALBA
32	30	—	LOS TIGRES DEL NORTE	EL MOJADO AGUADALDO L. ESCOBAR/L. ESCOBAR
(33)	NEW	1	JOSE AUGUSTO	MI HISTORIA ENTRE SUS DEOS C. PERALTA/SON FAMILIA
(34)	RE-ENTRY	12	BANDA EL LIMÓN	QUE SE TE DOLYÓ L. ESCOBAR/L. ESCOBAR
35	29	3	LOS TIGRES DEL NORTE	MIS DOS PATRIAS F. BELL/J. SIBELL
(36)	RE-ENTRY	17	MARCO ANTONIO SOLÍS	EL SOY EL NIÑO M. SOLÍS/S. AYERZA
(37)	NEW	1	BERRY RIVERA	NO NO SOY EL NIÑO S. AYERZA/AL. BASTARDO
(38)	NEW	1	MARIAH CAREY	HONEY R. PÉREZ/A. GARCÍA/S. VILLALBA
(39)	RE-ENTRY	16	LOS TUCANES DE TIJUANÁ	SECRETURO DE AMOR S. AYERZA/AL. BASTARDO
40	RE-ENTRY	15	ALEJANDRO FERNÁNDEZ	NUBE VALEERA R. PÉREZ/A. GARCÍA/S. VILLALBA

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1	CRISTIAN ARZOLA/BAR TO JOHN DE WY	1	DLG SON TROPICOLSON EN AMOR A MORIR	1	MARCO ANTONIO SOLÍS
2	ALEJANDRO FERNÁNDEZ SONO RECORDING • STU	2	VICTOR MANUELLE SONO RECORDING • HE TRABAJADO	2	LOS TIGRES DE LA JUANITA
3	LUIS MIGUEL/VEA LUNA EL RELOJ	3	INDIA ME GANÉ DE SER LA OTRA	3	ES VERDAD
4	LUIS MIGUEL/VEA LUNA FORO CERBARDA DE LA MESA	4	FRANKIE NEGRO L. ESCOBAR	4	CHICHI PERALTA + SON FAMILIA
5	JORDI UNOWA • DESPÉRAMENTE ENAMORADO	5	CHANNAR TAL VEZ ES AMOR	5	LOS TEMERARIOS
6	JUAN GABRIEL/SONO RECORDING • TE QUISIERO AMANDO	6	MICHAEL STUART TE AMO	6	ACÉPTA MI ERRORES
7	FEY • LAS LAGRIMAS DE LA MESA	7	MARIAH CAREY HONEY	7	MI HISTORIA ENTRE SUS DEOS
8	MARIAH CAREY • LAS LAGRIMAS DE LA MESA	8	LOS TUCANES DE TIJUANÁ SECRETURO DE AMOR	8	QUE SE TE DOLYÓ
9	LUIS MIGUEL/VEA LUNA • LA QUERIDO A MORIR	9	CHANNAR TAL VEZ ES AMOR	9	INTOCABLE
10	JUAN GABRIEL/SONO RECORDING • HE TRABAJADO	10	MARIAH CAREY HONEY	10	MUJERES LIBERADAS
11	CRISTIAN • LO MEJOR DE MI	11	LOS TUCANES DE TIJUANÁ SECRETURO DE AMOR	11	MI HISTORIA ENTRE SUS DEOS
12	VICTOR MANUELLE • HE TRABAJADO	12	CHANNAR TAL VEZ ES AMOR	12	QUE SE TE DOLYÓ
13	MELINA LEON • MUJERES LIBERADAS	13	EDNITA NAZARIO NO TE PIDO MAS	13	INTOCABLE
14	LOS TIGRES DEL NORTE • MIS DOS PATRIAS	14	LOS TIGRES DEL NORTE MIS DOS PATRIAS	14	MI HISTORIA ENTRE SUS DEOS
15	LUIS MIGUEL/VEA LUNA • LA QUERIDO A MORIR	15	LOS TIGRES DEL NORTE MIS DOS PATRIAS	15	QUE SE TE DOLYÓ

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A73HS

Artists & Music



by Lisa Collins

IS IT ANY WONDER? That God's Property From Kirk Franklin's Nu Nation topped the list of nominees for the 18th annual Stellar Gospel Music Awards comes as little surprise. The Dallas/Fort Worth, Texas, choir, founded by Linda Seayright, led with 11 nominations, including artist of the year, song of the year (with "Stomp," which was penned by Franklin), album of the year, and new artist. The veteran Williams Brothers and Warner Alliance debut artist Donnie McClurkin trailed with seven nominations each.

The nominations bear witness to the impact made by artists new to the industry. Three of the four nominated in the new-artist category—God's Property, Men Of Standard, and Virtue—were multiple nominees. Men Of Standard tied with Shirley Caesar with their five nominations, while Virtue scored three nominations with its top 10 Verity debut.

Other key nominees include Hezekiah Walker (with four nominations), Carlton Pearson (three), and the Kurt Carr Singers (three). The Stellar Awards will be handed out Dec. 18 at Nashville's Grand Ole Opry House.

ON SOLID GROUND: In adjusting to its distribution arrangement with CGI and the changes in the marketplace, Indianapolis-based Trinity Records has over the last six months streamlined its operations—primarily with its artist roster, which is down to 12 from

25. The action, however, sparked rumors of financial difficulty.

Dat, reports president Bryant Scott, "we're not going anywhere. God is good. It's just that we're focusing on specialty projects. We had 'We Sing... Gospel's Greatest Hymns,' which was very successful for us, and we've launched a new children's line, which we are hoping to be very successful. It's actually a new label called Children's Church. The first series of products on that label is 'Gospel Kids Present...,' a collection of [sing-along] music for kids that is more concept-driven than artist-focused. We found that no one was servicing that area for black kids, so we're trying to fill that void."

Scott is also excited about a new Christmas project set for release Oct. 14, which features the Indiana State Mass Choir, Kirk Franklin with the Trinity Temple Mass Choir, Harold Rayford, and the Inner City Mass Choir, while adding that the recent roster cuts will lead to more concentrated campaigns for remaining acts, which include Deitrick Haddon, Rayford, Mark Hubbard & the United Voices Of Christ, Phee Hines, Bishop Larry Trotter, Derrick Brinkley, and the Inner City Mass Choir.

BRIEFLY: Prime selections from Professor Craig A. Hayes & the United Voices' last two albums—"Bright Glory" and "Live In Montreal"—were included on a concert video titled "Live In Concert" that was released in September on Pulse Records... Whimington Chester Mass Choir CEO Chris Squire says that he's waiting until after the Dec. 18 Stellar Awards ceremony to entertain recording offers for the choir, which became a free agent in May with the shipping of its current album, "Fear Not." The choir is nominated for a Stellar in the category of traditional choir of the year. In the meantime, Squire's production team, Musician of Praise, recently completed the latest recording by Leceriva Campbell, which is due on PepperCo later this year.

Top Gospel Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail stores and each sales reports collection, compiled, and provided by		ALBUM TITLE
		ARTIST	★ NO. 1 ★		
		LABEL & NUMBER/DEVELOPING LABEL			
1	1	19	★ NO. 1 ★	★ NO. 1 ★	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A CHRISTMAS CAROL
2	4	44	▲	▲	SOUNTRACK ALISA 15901 THE PASTOR'S WIFE
3	7	75	▲	▲	KIRK FRANKLIN AND THE FAMILY ▲ GOSPEL CENTRIC 72177 THE WREATHA LOOKIN' 4
4	4	20	▲	▲	HEZEKIAH WALKER & THE LOVE LEVELOSPE CRUSAID CHOR LIVE IN LONDON AT WEMBLEY
5	11	11	▲	▲	THE GANTON SPIRITUALS LIVE IN WASHINGTON D.C.
6	8	70	▲	▲	FRED HAMMOND & RAIGAL FOR CHRIST THE SPIRIT OF D.A. (RE)ISSUE
7	6	15	▲	▲	OLETA ADAMS HARMONY 602 COME WALK WITH ME
8	7	48	▲	▲	DONNIE MCCURKIN WARNER ALLIANCE 46297 DONNIE MCCURKIN
9	20	20	▲	▲	VIRTUE VERITY 4550 VIRTUE
10	22	22	▲	▲	SHIRLEY CAESAR WORD GOSPEL/STIC A MIRACLE IS IN HARBOR
11	11	11	▲	▲	VARIOUS ARTISTS TODAY'S GOSPEL MUSIC COLLECTION
12	19	33	▲	▲	T.O. JAMES TD JAMES PRESENTS MUSIC FROM WOMAN, YOU ARE GOSPEL!
13	18	33	▲	▲	CARLTON PEARSON WARNER ALLIANCE 46298 LIVE AT AZUSA 2 PRECIOUS MEMORIES
14	20	14	▲	▲	WICKIE WINANS CD 152279 LIVE IN DETROIT
15	17	7	▲	▲	BEN TANAKAR & TRIBE OF BENJAMIN GIT YOU PRAYZE ON
16	18	28	▲	▲	KURT CARR SINGERS GOSPEL CENTRIC 72138 NO ONE ELSE
17	14	74	▲	▲	RICHARD SMALLWOOD WITH VISION ADORATION: LIVE IN ELLEN
18	17	48	▲	▲	ANONITED WORD 87040/EPIC UNDER THE INFLUENCE
19	23	18	▲	▲	BEBE & CECE WINANS SMOOROW 37048/MCA GREATEST HITS
20	21	64	▲	▲	YOLANDA ADAMS VERITY 42077 YOLANDA LIVE IN WASHINGTON
21	15	11	▲	▲	JAMES HALL & WORSHIP AND PRAISE... ACCORDING TO JAMES HALL... CHAPT. III
22	16	52	▲	▲	THE WILLIAMS SISTERS LIVE IN THE EAST COAST—LET EVERY EAR HEAR
23	12	12	▲	▲	OTTIE PEOPLES ATLANTA INTL 10233 TESTIFY
24	25	25	▲	▲	VARIOUS ARTISTS GOSPEL'S GREATEST HITS VOLUME III
25	20	20	▲	▲	MARVIN SAPP WORD 68039/EPIC GRACE AND MERCY
26	22	18	▲	▲	ANDRAE CROUCH WEST 4392/WARNER BROS. PRAY
27	27	5	▲	▲	REV. JAMES MOORE THE FIRST OVER (TILL GOD SAYS ITS OVER)... LIVE IN PITTSBURGH
28	28	19	▲	▲	THE WILLIAMS BROTHERS BLACKSBERRY 161/MALACO STILL STANDING
29	39	18	▲	▲	WANDA NERO BUTLER SOUND OF GOSPEL 293 ALL TO THE GLORY OF GOD
30	32	11	▲	▲	DOC MCKENZIE & THE GOSPEL HI LITES BIDE WITH JESUS
31	30	7	▲	▲	THE GWINA WOMEN OF WORSHIP BIDE WITH JESUS ONE TO GOVERN WHEN I GET HOME
32	30	70	▲	▲	MISSISSIPPI MASS CHOR ILL SEE YOU IN THE RAPTURE
33	34	20	▲	▲	BAM CRAWFORD'S PURPOSE THE KING IS COMING ANY DAY!
34	RE-ENTRY	CANDI STATON CD 163276 COVER ME			
35	31	7	▲	▲	THE GWINA GOSPEL ANNOUNCERS GUILD RAPID ANGELS BOLDLY GO WHERE GOD IS CALLING YOU TO GO
36	36	11	▲	▲	CHRISTOPHER BRINSON MALACO 4867 WHAT IF GOD IS UNHAPPY?
37	RE-ENTRY	CARLTON PEARSON WARNER ALLIANCE 46308 LIVE AT AZUSA			
38	39	43	▲	▲	THE GEORGIA MASS CHOR SANDY 7123 GREATEST HITS
39	RE-ENTRY	QERRICK MILLAN AND PETER'S ROCK MASS CHOR MAMIE FOOTE KETTER FEATURING NATURAL BLENQ			
40	NEW	MAMIE FOOTE KETTER FEATURING NATURAL BLENQ FOLLOW THE LAW			

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Album includes :

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"Clap Your Hands" and "Thank You Lord (He Did It All)"

In Stores October 28



Verity
THE POWER OF TRUTH

Top Contemporary Christian

Compiled from a national sample of retail stores and cash sales reports collected, compiled, and provided by TITLE

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	LEANN RIMES 95283 TAYLOR	NO. 1 ★★ YOU LIGHT UP MY LIFE—INSPIRATIONAL SOUNDS	1
2	2	JARS OF GLASS ESSENTAL 73003 EPIC	MUCH AFRAID	2
3	3	AMY GRANT MVRHN 70089VMD	BEHIND THE EYES	3
4	66	BUB CARLISLE A GRADEN 11299VPRO	SHADES OF GRACE	4
5	6	DC TALK FORENTR 51403CHORD	LIVE IN CONCERT—WELCOME TO THE PRAIRIE SHOW	5
6	5	THIRD DAY REUNION 10000VPRO	CONSPIRACY NO. 5	6
7	4	RICH MULLINS REUNION 0149VPRO	SONGS	7
8	71	JACK VEGAS MVRHN 69936VMD	HEAVENLY PLACE	8
9	27	GEOFF MOORE & THE ESTABOCH FORENTR 51260CHORD	THREADS	9
10	8	POINT OF GRACE WORD 9084	LIFE, LOVE, & OTHER MYSTERIES	10
11	9	THE SUPERHEROES REC 76020CHORD	SUPERTEENS STRIKE BACK	11
12	9	THE GATHERING VOC LIVE BIRD BAND SONING BELL	LOVIN' GOD & LOVIN' EACH OTHER	12
13	48	VARIOUS ARTISTS A SMARNO 0143CHORD	WOMEN: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	13
14	11	DC TALK A FORENTR 51403CHORD	JESUS FREAK	14
15	13	CLAY CROSS REUNION 10000VPRO	STAINED GLASS	15
16	2	VARIOUS ARTISTS WORLD 9084	HILLSONGS, ALL THINGS ARE POSSIBLE	16
17	41	VARIOUS ARTISTS GOSPEL 0203000VPRO	SHOUT TO THE LORD	17
18	15	STEVEN CURTIS CHAPMAN A SMARNO 1554CHORD	SIGNS OF LIFE	18
19	26	CARLISLE SMARNO 1563CHORD	I SURRENDER ALL—30 CLASSIC HYMNS	19
20	17	PHILIP CRAG AND DAN TSM 5363VPRO (SMARNO)	WHERE STRENGTH BEGINS	20
21	15	CHRIS KURTIS ROCKEYTON 15200VMD	DEEP INTO DREAM	21
22	22	KATHY TROCCOLI REUNION 10000VPRO	LOVE AND MERCY	22
23	19	KIRK FRANKLIN AND THE FAMILY A GOSPEL 0203000VPRO	WHYTA LOOKIN' 4	23
24	21	PETRA WORD 9029	PETRA PRAISE 2 WE NEED JESUS	24
25	27	CAEDMON'S CALL WARNER ALLIANC 64643VMD	CAEDMON'S CALL	25
26	24	VARIOUS ARTISTS REUNION/TGENT 2246VMD	REVALIA: RE BROWNSVILLE	26
27	52	CRYSTAL LEWIS MVRHN 5039VMD	BEAUTY FOR ASHES	27
28	15	OLETA ADAMS HARMONY 7702CHORD	COME WALK WITH ME	28
29	68	REBECCA ST. JAMES FORENTR 51403CHORD	GOD	29
30	NEW	ANGIE & DEBBIE WINANS ATL 97520DIAMANT	BOLD	30
31	24	NEWTONS SM SONGPARNO 0253CHORD	TIME TO YOUR LIFE	31
32	15	DOVIDE MCCULLER WARNER ALLIANC 4252VMD	DOVIDE MCCULLER	32
33	NEW	WHITEHEAD GUM 7702VMD	REDEMPTION	33
34	42	MAXF TONE & HILL 5902DIAMANT	LIFE IN GENERAL	34
35	29	VIRTUE GGTH 56320VPRO	VIRTUE (THE GREATEST PART OF ME)	35
36	38	AUDIO ADRENALINE FORENTR 51403CHORD	BLOOM	36
37	26	VARIOUS ARTISTS PLASM 150130DIAMANT	BUTTERFLY KISS	37
38	NEW	ALVIN SLAUGHTER HOSANANT 11312VMD	YES!	38
39	ENTERY	VARIOUS ARTISTS EPIC 4154VMD	GOSPEL SUPER HITS AMAZING GRACE	39
40	35	ANDY GRIFFITH A SMARNO 1563CHORD	LIUO TO TELL THE STORY 25 TIES HOURS	40

Records with the greatest sales gain and double Recording Industry Assn. of America (RIAA) certification for sales of 200,000 units. RIAA certification for sales of 1 million units with each additional million indicated by a number following the symbol. For based sets, and double albums with a running time that exceeds two hours. RIAA certification for sales of five million units. *indicates vinyl available. indicates paid or pre-empted. Billboard 97th Communications.

BOBBY BROWN

(Continued from page 29)
Brown, who has been managing his own career since 1992, says that he had been steadily recording tracks for another solo album since "Bobby" and actually completed his album when the New Edition reunion project came up. Though he appeared on the album and in videos, he dropped off at the end of the national tour, expressing disappointment on that. "But, he adds, "there's a possibility that somewhere down the line there may be another New Edition project, but I don't foresee it happening any time soon."

ly. "I'd just rather not be part of a group anymore."

Former New Edition member Johnny Gill, who will be featured on the forthcoming L&G project with Keith Sweat and Gerald Levert, says, "That's absolutely from his point of view, and everybody's entitled to their point of view. In fact, I'm not even comment on that." But, he adds, "there's a possibility that somewhere down the line there may be another New Edition project, but I don't foresee it happening any time soon."

Artists & Music



by Deborah Evans Price

IN MEMORY: It's never easy to lose a friend, especially one who could always be counted on to make those around him think and smile. That was Rich Mullins. The Christian music community lost one of its best-loved members when he died in a car accident Sept. 19 in Illinois (Billboard, Oct. 4). That same weekend, those in Southern gospel circles were mourning the death of Shirley Nelson, wife of Rex Nelson and mother of Kelly Nelson Thompson of the Nelsons. Nelson was the matriarch of one of Southern gospel's best-loved clans, a woman well known for her ready smile and warm personality. Like many people, Billboard's Wade Jessen and I had recently spoken with her at the National Quartet Convention. We were extremely saddened to hear she had passed away. Our condolences go out to her family.

"She was real instrumental to our family ministry," Ed Harper of Harper & Associates says of Nelson. "She kept the home fires burning. I know that not only the family but the entire industry will miss her very much." Shortly after receiving the news about Nelson, I heard about Mullins. I knew Mullins mostly through his work, which moved me and countless others. "I used to get his albums, and I would open them up and read the lyrics," says Steven Curtis Chapman. "I wouldn't even have to listen to it. I remember making a comment to my wife that just opening it up and reading the lyrics, I got 10 times my money's worth. The way he could create a picture and communicate so much truth in a creative way just made him one of the greatest songwriters out there."

Mullins was known not only for his creativity, but also for

his contribution to such causes as Compassion International and for his work on behalf of American Indians. Mullins was a man who made a difference, not only with his art but with the way he lived his life.

"I will always remember Rich as being a great humanitarian person who was so generous in the important things," says Margaret Becker. "He loved living himself. He was never really one who was impressed with the whole bit of being successful in the music business. I always looked at that as being secondary and dismissible... I would love to be never accepted as anything other than a man who lived his own answers and sought them under the umbrella of Christ. And as always came up, I believe, with very interesting conclusions which were challenging."

"He was the real deal," says former Reunion Records president Terry Hemmrich. "I'm really not sure I could have continued to be in Christian music at times if I didn't have Rich to go back to and be reminded that there's a real relationship available that means something beyond what we kind of paste up there on the wall... He really wrestled with issues and God, but he understood what Christlikeness was more than anybody I ever met."

At a memorial service to honor Mullins, Amy Grant performed "Somewhere Down The Road" from her new "Behind The Eyes" album. It's a song that asks the question everyone has been asking—"Why, why, why?"

"I think a fax I received from Steve Taylor might best help people deal with that query," says Rich Mullins knew he had a patron saint, St. Francis of Assisi. When I wrote his biography, I mentioned that a powerful earthquake in Assisi, Italy (Sept. 26) had destroyed parts of the cathedral where St. Francis is buried, killing four people inside, the irony seemed acute in light of Rich's death. From Italy to Missouri, his acts of God's help and strike those of us still on our feet: "persecution, death, and pain."

"But Rich Mullins yielded long ago to the truth that God is too immense to figure out. More than anyone I ever knew, he revealed in God's mystery, as well as His majesty. And how he must be revealing it to us now. You taught us well, Rich. Our God is an awesome God, indeed."

Classical

KEEPING SCORE



by Heidi Waleson

ARTISTS IN CONCERT: "Litany," Arvo Pärt's mystical work for choir and orchestra, which had considerable success in its 1996 ECM New Series recording, can be heard in concert this month. The Estonian Philharmonic Chamber Choir and the Tuulimäe Chamber Orchestra, conducted by Timo Kaljaste, are performing the work on the recording, are making a 12-city tour of the U.S., beginning Oct. 3 in Tucson, Ariz. The tour also includes two concerts in Ann Arbor, Mich., and performance in New York, Chicago, and Washington, D.C. Music by the younger Estonian composer Erkki-Sven Tüür will also be on the program.

ECM's release this month represents both familiar and new directions for the label. György Kurtág and his wife, Márta, perform pieces from Kurtág's "Utáncsok" (Games) interspersed with his four-hand piano transcriptions of Bach, a program they played in concert during the composer's 70th birthday year in 1994. "Utáncsok," Kurtág says, was suggested by "the child who forgets himself while he plays, the child for whom the instrument is just a toy." "That's the familiarity for ECM, anyway. In the new realm, the label has put out our first recording by a young pianist from the Fort Worth, Texas; Montreal; San Francisco; and in La Jolla, Calif. The 20-year-old performer, who was born in Kazakhstan and raised in Melbourne, Australia, was a finalist in the 1991 Tokyo

International Chamber Competition. At 16, he signed with Sony Classical and recorded the well-received "Spirit of Spring" CD, "Behind The Angel," due Tuesday (7/2), includes Arvo Piazolla's "Historia Du Tango" along with other Piazzolla works and a commission from British composer William Lowley; it is No. 1 on Australia's classical chart and appears on the country's pop chart as well. Gregor Seitz's next CD is to feature transcriptions of Russian piano music.

NEW COMPETITION: Albany, N.Y.-based label Dorian is collaborating with Early Music America, the national series organization for early music, to offer an early-music performer or ensemble the opportunity to make a CD, recorded in the Troy Savings Bank Music Hall, but will be produced and marketed commercially by Dorian. Entrants must be full members of Early Music America, residents of the continental U.S. or Canada, be free of contractual obligations to any record company, and must not have made commercial recordings in which they were the featured ensemble or performed as soloist.

Interest in releasing a new CD describing the proposed project must be received by Oct. 31, 1997. An unified audition recording on DAT or CD-R must be received by Jan. 18, 1998. An anonymous panel of early music senior teachers and performers will select the finalists, based on performance quality. The Dorian troupe will then choose the winner(s), based on performance, program content, sales potential, and compatibility with the current Dorian catalog. Materials should be sent to Dorian/EMA, Recording Competition, 11424 St. Bevois Road, Cleveland, Ohio 44106. The phone number is 216-229-1085.

NEWS: Philips is now releasing its audiophile "Mercury Living Presence" CD releases at mid-price. New for October are Rafael Kubelík leading the Chicago Symphony in Mozart's "Kluger" symphony and Dvořák's "New World"; a two-CD set of Antal Dorati and the London Symphony Orchestra performing Tchaikovsky's first three symphonies; Dorati and the Minnesota Symphony in showpieces performed by Albéniz, Falla, Muzogorsky, and Smetana; and Paul Paray and the Detroit Symphony Orchestra in French works.

The Rippingtons Dislodge Kenny G From Chart Peak

RIPPING IT UP: That crash you heard at the retail stores a week ago was the sound of perennial sales champ Kenny G getting pushed off a cliff. The soprano saxophonist's "The Moment" had been sitting at the pinnacle of Billboard's Top Contemporary Jazz Albums chart for three weeks short of a year, and the fervor therein of that summit had pretty much become his natural stomping ground. But along comes a pack of moon-tain climbers known as the Rippingtons. They have a new disc called "Black Diamond," a new imprint called Peak, and reason-



by Jim Macnie

with the success of the format." Fischer chuckles when told about Freeman's band dislodging the seemingly intractable Mr. G. "Kenny's been No. 1 since 1948, hasn't he? I thought you guys at Billboard set the type permanently for that top line of his, and everything just kind of moved under it."

Peak is a new member of the Windham Hill family, having struck a deal in July. Together they began their campaign by sending radio an "unplugged" version of "Black Diamond" prior to the album's release Sept. 16.

"That was a unique move, and it worked well," says Fischer. The disc is currently on tour. On Thursday (9), they hit the House of Blues in New Orleans; on the 12th it's the New Daisy Theatre in Memphis. On Nov. 7 they hit New York for a show at the Beacon Theatre.

SINGING: The deluge of tribute albums crumble completely, so it was just a matter of time before someone got to the material generated by the joyous collaboration of Ella Fitzgerald and Louis Armstrong. Verve recently released "The Complete Ella & Louis" on Verve, a three-disc bounty that came dressed in the kind of gorgeous package the music deserves.

It's arrival sets the stage for the pending homage to the king and queen by Carol Sloane and Clark Terry. Their forthcoming Concord disc, "The Songs Ella & Louis Sang," includes "I Won't Dance," "Don't Be That Way," and "Gee, Baby, Ain't I Good To You," among others.

(Continued on page 17)

TOP REGGAE ALBUMS.

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
1	NEW	DREAMS OF FREEDOM	BOB MARLEY
2	1	MIDNIGHT LOVER	SHAGGY
3	2	REGGAE GOLD 1997	VARIOUS ARTISTS
4	3	FALLEN IS BABYLON	ZIGGY MARLEY & THE MELODY MAKERS
5	NEW	HONORARY CITIZEN	PETER TOSH
6	6	RAGE AND FURY	STEEL PULSE
7	4	REGGATA MONDITA	VARIOUS ARTISTS
8	13	GUNS IN THE GHETTO	UBAKU
9	7	THE BEST OF VOLUME ONE	UBAKU
10	9	THE BEST OF VOLUME TWO	UBAKU
11	8	YARDGORE	BORN JAMERICANS
12	15	PASSION	LADY SAW
13	12	SKA ISLAND	VARIOUS ARTISTS
14	25	THE BEST OF DADDY MARLEY... (1966-1980)	ZIGGY MARLEY & THE MELODY MAKERS
15	11	APPOINTMENT WITH HIS MAJESTY	BURNING SPEAR

TOP WORLD MUSIC ALBUMS.

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
1	1	COMPAS	GIPSY KINGS
2	2	BIENA VISTA SOCIAL CLUB	BIENA VISTA SOCIAL CLUB
3	4	RIVERDANCE	BILL WHELAN
4	3	MICHAEL FLAITEZ'S LOGO OF THE DANCE	ROMAN HAROIMAN
5	5	RIVERDANCE 2	BILL WHELAN
6	NEW	ROMANZA	ANOREA BOCELLI
7	6	IN THE NAME OF LOVE	HAPP
8	7	WOMEN OF THE WORLD CELTIC II	VARIOUS ARTISTS
9	8	N O'S LIFE	ISRAEL KAMKAWI/M'O'LE
10	9	MAGIC IRELAND FEAT. LORD OF THE DANCE	IRISH CELTIC BANDO & SINGERS
11	10	CHANT OF INOIA	RAVI SHANKAR
12	11	SEVEN	ZAP MAMA
13	RE-ENTRY	ANOKHA... SOUND OF THE ASIAN UNDERGROUND	TALVIN SHIRN
14	13	COLORS OF THE WORLD	VARIOUS ARTISTS

TOP BLUES ALBUMS.

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
1	2	LIE TO ME	JONNY LANG
2	1	LIVE AT CARNegie Hall	STEVE RAY VAUGHAN AND DOUBLE TROUBLE
3	3	GREATEST HITS A	STEVE RAY VAUGHAN AND DOUBLE TROUBLE
4	4	TAILSPIN HEADWACK	CHRIS DUARTE
5	5	COME ON HOME	BOZ SCAGGS
6	5	SENR BLUES	TAJ MAHAL
7	7	ROAD TO TEN	COREY STEVENS
8	6	HELP YOURSELF	PEGGY SCOTT-ADAMS
9	2	SWEET POTATO PIE	THE ROBERT CRAY BANO
10	10	JUST LIKE YOU	KEP MO'
11	12	LIVE FROM COWBOY'S HOUSE OF BLUES	BLUES BROTHERS AND FRIENDS
12	13	DON'T LOOK BACK	JOHN LEE HOOKER
13	10	GOOD LOVE!	JOHNNIE TAYLOR
14	RE-ENTRY	HER BEST	ETTA JAMES
15	14	LOVE'S BEEN ROUND ON ME	ETTA JAMES

7 Mick Jagger can sound even half as vital when he hits 60 as John Lee Hooker does today, we can expect the Stones to keep rolling well into the next century... the album finds Hooker sounding just as strong as he did 50 years ago.



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Songwriters & Publishers

ARTISTS & MUSIC

Levy Makes Strides At Chrysalis

Publishing President Cites Progress In 1st Year

BY IRV LICHTMAN

NEW YORK—A year of "renovation and innovation" in the way Leeds Levy best describes his year-plus reign as president of the Chrysalis Music Group, which consists of four music publishing units.

Under the category of innovation, certainly, is the fruition of a top secret project I started working on almost from my first day at Chrysalis on May 5, 1996. 's says Levy, who formerly ran his own publishing operation and, before that, spent 11 years in the top ranks of MCA Music Publishing, including president.

That effort is a promotional 25-song, two-disc CD-ROM of Paul Anka's catalog of songwriting hits that are mostly wholly owned by Chrysalis and performed by Anka as well as a number of name artists. "It marks the first time in the history of music publishing that CD-ROM technology has been utilized

to market and promote a songwriter's catalog," says Levy. "An added feature of this user-friendly ROM is a button that takes you directly to our Web site, revealing more information about Anka's songs and the Chrysalis catalog in general."

On the broader issue of Chrysalis' publishing units' showing under Levy, he says that chairman Chris Wright and CEO Steve Lewis has provided "my team, which I call Team Chrysalis, with the necessary support and enthusiasm to position Chrysalis for rapid growth."

Levy cites as an example of such backing the creation of a fully operational stand-alone office for Chrysalis in Nashville as envisioned by Levy and Mark Friedman, VP of creative affairs. Levy says, "Oct. 1 is its first anniversary, and under Shawn Hefflin-Middleworld's direction, with the help of Stephanie Green and Trisha Brantley, Chrysalis Nashville has achieved its No. 1 record with Kevin Sharp's 'She's Sure Telling It Well,' co-written by Chrysalis' 'Tim Burger'."

Citing numbers, Levy notes a "dramatic increase in a quarter-to-quarter comparison of cuts and holds" activity;

155 cuts vs. 60 holds, a 425% increase, and, most importantly, 51 cuts vs. 9 cuts, a 566% increase. This does not include the activity on the platinum Kevin Sharp and John Michael Montgomery albums—the first platinum albums Chrysalis has ever achieved in country."

Turning to an area close to Levy's base in Los Angeles, he says a "completely reconstituted film and TV department under the direction of Steve Collins and Kathryn Morrow has resulted in an "unprecedented" 168% increase in sync licenses. "This activity included uses in such films as 'Contact,' 'Excess Baggage,' 'Speed 2,' 'Romeo + Juliet,' 'Soul Food,' 'Batman & Robin,' and 'George Of The Jungle.'"

In pop, Levy reports cuts and singles by Sara McLachlan, Spice Girls, Meredith Brooks, Amanda Marshall, Janet Jackson, and Colbie Din. The publisher's pop writing roster includes Reed Vertelney, Christopher Ward, Amy Powers, and Taylor Rhodes. "Cutting-edge" rock signings of recent vintage include Lance Hall Crashears (MCA) and Shift (Columbia), while the

(Continued on next page)

NO SONG CREDITS

THE HOT 100
CANDLE IN THE WIND 1997: STEPHEN SEALS; YOU LOOK LONELY - Bill John, Dennis Taylor; Song Of Polygram 1978: Wilson A. Bong/PTV - Wilson A. Bong/PTV
Revisited ASCAP/ASCAP

NOT COVERED AGAIN & TRACKS
HOW YOUR LOVE MAKES ME FEEL - Max T. Barnes, Tyrone Bruce - Island Sound/ASCAP
Famous/ASCAP WB/ASCAP; Pop-A-Wheee/ASCAP, Big Tracks/ASCAP

HOT R&B SINGLES
YOU MAKE ME WANNA... - Jermaine Dupri, Markee D. Usher - EMI/AP/ASCAP/ So So Def/ASCAP/Rock A.D./ASCAP UR IV/ASCAP

HOT R&B TRACKS
UP JUMPS DA BOOIE - J. Michael White, Elliott - Virginie Beuch/ASCAP
Magnolia/ASCAP, MCA/ASCAP

HOT LATIN TRACKS
LA VENIA BENITA - Memo Armas Soto - Criteria/ASCAP

Backer Finds A Home For His Label Experience At EMI Music

SMOOTH SEGUE: Though he moves onto the music publishing scene after 17 years of label associations, Steve Backer, recently named executive VP of West Coast operations at EMI Music Publishing, brings label experience of the kind he possesses is just what the doctor ordered.

By this Backer means that publishing today provide services that are closely aligned to label activities—notably assistance in marketing music—with which he has long been familiar.

"A label background is key to why I'm here," says Backer, most recently marketing chief at the Enclave and, before that, GM of Giant Records, with responsibilities centered on promotion, video, and marketing.

"EMI Music Publishing in the last few years has been incredibly proactive in not just signing talent, but in working closely with talent every step of the way when it comes to record releases, working closely with artist managers, helping in radio and MTV exposure, and securing touring dates," he adds.

Backer, who replaced Robin Godfrey-Kass, who left the position earlier this year, has spent but a week in the West Coast office, largely because of a travel schedule that also took him to Nashville in late September for Country Music Week.

But he's got an idea of what he wants from the company's West Coast presence. "I don't consider it a satellite office. As [the] New York [office] has a multi-genre musical approach, so we'll be doing the same. We won't be here just to chase a few bands. If we want something, we'll get it not for just the money we can offer, but for what a publisher like EMI Music can bring to the deal."

Among those Los Angeles executives reporting to Backer, who in turn reports to New York-based chairman Marty Bandler, are senior director

of creative Hugh Burnham, VP of creative Stacy Leib, director of writer and catalog development Carla Ondrasse, and creative director Sharonna Sabbert.

ARCTIC JARRETT DEAL: ACE Music Group, itself a mighty repository of R&B copyrights, has acquired the catalogs of Nashville R&B writer/producer Ted Jarrett, who has penned such seminal R&B hits as "You Can Make It If You Try" and "It's Love Baby (24 Hours A Day)." The catalog involved are Ted Jarrett Music (BMI) and Pannello Music (ASCAP), with a total of about 1,000 songs. New York-based Ace, which would not disclose the purchase price, also reports that Ace Records U.K. is in the process of rereleasing six CD volumes of Jarrett's works from the now-defunct Nashville-based label Chameleon, Cherokee, Calvert, Red-Fox, and Pannello.

Under the theme of "Across The Tracks," the document national and regional hits of the '60s through the '70s. The first two volumes are now available.

Jarrett is said to be looking for a U.S. record company to also release these tracks.

ADVICE & THEN SOME: The new 1996 Songwriter's Market: 2,000 Places To Market Your Song (Writer's Digest Books, Cincinnati, \$22.95) has a bit of advice to songwriters from George Davis Weiss, a hit writer himself and president of the Songwriters Guild of America. For instance, Weiss tells readers that "you don't conquer the world with one or two songs. You keep writing because when you are, you keep getting better at your craft."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:
1. Nirvana, "From The Muddy Banks Of The Wishkah."
2. Counting Crows, "Recovering The Smitten Heart Of Wrecking Ball."
3. Live, "Secret Samadhi."
4. "Rent," vocal selections.
5. Beck, "Mellow Gold."



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COMMENTARY

(Continued from page 10)

net site from which they can potentially be downloaded by millions of online users—in real time—in near-CD quality.

And recently developed compact modems can download a 60-minute CD in about three minutes. This all makes the old home-taping issue questionable for comparison.

We now find ourselves at a critical juncture, facing revolutionary new technologies that certainly impose challenges, but to which the tried-and-true principles of copyright protection still apply—the rhetoric of the so-called “free music/virtual cyber-anarchists” who are all over the Net notwithstanding.

Some of them say that creativity is compensated by being paid for. If someone likes a piece of music they hear over the Internet, some of our advertisers say they should download it, listen to it as many times as they wish, and if they really like it, voluntarily make a donation to the artist.

They say that the protection of intellectual property in this new world of cyberspace will place in peril the free exchange of ideas. That, to quote one of their gurus, “People are going to have to understand that if they stick to the notion of copyright that serves the publishers, they are going to be endangering the future of freedom of expression.”

Now, I’m not a mathematician. I’m a songwriter, but I know that if one starts with a faulty premise, like

2+2=5, everything that follows, no matter how good the arithmetic, is false.

In this case, the faulty premise is one of not making the distinction, which is clearly made in the law, between an idea and the expression of an idea. One cannot copyright an idea. The expression of that idea is protected. The idea of love of country, of patriotism, is not protected, but the expression of that idea that is Irving Berlin’s “God Bless America” is.

Yes, we are dealing with a whole new paradigm these days. Technologically, the online world is new—but so were, once upon a time, the printing press, radio, records, television, VCRs, etc. Our content is protected in all the existing media and must be in the new ones as well—but it by encryption, watermarking, fingerprinting, whatever; these technological tools can be made to work for us.

Cyberspace is not the Wild West, and the rule of law can and will apply.

What can we do? For one, we’ve got to be wary of the rhetoric of those who confuse the free exchange of ideas with the free exchange of expression.

One should be as free as air, as guaranteed by our First Amendment—the other protected as the property of creative minds, as guaranteed by the laws of copyright.

The World Intellectual Property

Organization (WIPO) met in December 1996, after several years of deliberations, and adopted two new treaties—the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty. They encompass all the provisions of the Berne Convention, with some new additions making explicit what was implicit in Berne—that the right of distribution of copies of works extends to the electronic distribution of copies.

It also provides for an exclusive right of communication, a performance right. In order for these treaties to come into force, they must be accepted by at least 30 coun-

tries. The treaties were submitted to the U.S., and it is our fervent hope that they will be ratified by the current Congress.

We, as a community, must correct our voices heard by President Clinton and our legislators on this issue. Obviously there’s much at stake. At ASCAP, we have been working to meet the challenges of the digital world by licensing the new sites. We developed a license for Web sites, electronic mailing boards, and other Internet users back in 1994.

Earlier this year, we made the first distribution of the Internet royalties by any American performing right organization. And we’re on the

job trying to license more Internet music users and services, working as well to refine new ways of obtaining performance data.

The challenges before us are enormous, but they can be surmounted. Remember that the rule of law came to what once was the Wild West.

If we’re strong and vigilant, the train robbers on the information superhighway can be brought to justice, and civilized commerce can take place in cyberspace.

Adapted from a speech delivered Sept. 16 at an Assn. of Independent Music Publishers luncheon in New York.

LATIN NOTAS

(Continued from page 10)

on U.S. radio and TV during the eligibility period that ran from Sept. 1, 1996, through June 30, 1996. A special list was given to Rafael Ruiz Perdomo and Antonio Romero Monge, writers of “Macarena,” for the song’s unprecedented worldwide success.

FONOVISA INKS POGHY: Seeking to beef up its presence in the tropical market, Fonovisa has signed Poghy Y La Coco Band to a three-album deal.

In the early ’90s, the famed merengue band helped popularize a raucous, high-energy sound that was widely copied by many merengue acts.

Fonovisa plans to release the group’s label premiere at the end of October. The merengue-dominant disc features a guest contribution from merengue notable Joseito Mateo, plus a salsa track in the style of the band’s rowdy club hit “Salsa Con Coco.”

SERTANEJA SADRNESS: João Paulo, half of the popular sertanejo duo João Paulo & Daniel, died Sept. 1 in a car accident near his hometown Brotas in the state of São Paulo, Brazil. He was 34. João Paulo, the lone famous sertanejo singer, was returning home from a concert.

The act released its eighth eponymous album on Continental/East-

West in April. Last year, the pair scored its first national hit, “Estou Apaixonado,” a song featured in the Globo TV prime-time soap opera “Rei Do Gado.” The album containing that smash sold 700,000 units, according to the label.

BYE-BYE SODA: On Sept. 20, BMG Argentina’s esteemed rock act Soda Stéreo concluded its farewell tour in Buenos Aires before 70,000 fans at River Plate Stadium. The band’s Último Concierto tour began Aug. 30-31

with a pair of sold-out shows at Auditorio Nacional in Mexico City. Big audiences also caught the trio’s shows in Monterrey (22,000), Caracas (35,000), and Santiago, Chile (60,000).

The Mexico City and Argentinean shows were recorded for a forthcoming live disc. Director Alfredo Lois filmed the tour for an upcoming HBO special.

Assistance in preparing this column was provided by Ensur Paisano in São Paulo.

NICOLE

(Continued from page 10)

toward more of an electronic sound without abandoning the rhythmic pop/romantic-ballad material that helped her 1994 album, “Espanero Nada,” sell 75,000 units.

“For a long time, I have liked techno, much longer than before it became fashionable,” states the singer/songwriter, whose real name is Denise Laval.

On “Espanero Nada” there is some techno, continues Nicole. “I did not look for techno because it was in style, but rather because you could make a good fusion with rock, pop, and techno.”

Though only 21, Nicole already is a veteran artist who has become one of the biggest pop acts in Chile. Nicole first gained national notice when she was 12 with her first album, “Tal vez

Me Estoy Embarazando.” Released by Sony, it sold the set total 50,000 units.

Despite her out-of-the-box success, Nicole decided to finish high school before resuming her musical career. Three years ago, she firmly established herself in the Chilean market with “Espanero Nada,” which yielded five hit singles.

Nicole is now eyeing a campaign that will duplicate her Chilean success in Latin America. After completing a 192-show concert swing throughout Chile in November, Nicole is slated to embark on a promotional tour of Argentina, Mexico, the Dominican Republic, and the U.S.

BLUE NOTES

(Continued from page 14)

that had their panache enhanced by Fitzgerald and Armstrong. “Certain disc combinations work beautifully,” enthuses Sloan. “Ray Charles and Betty Carter, for instance. It’s the thing with Pops and Ella. The contrast of their voices was fantastic. They brought their individual genius to those projects; their musicianship was impeccable.”

Ferry’s “Celine” played Scullers, a Boston jazz club, in mid-September. “The feedback we’ve gotten so far is a good,” she continues. “Clark and I stay close to that way Ella and Louis did it. I pretty much sing the things straight, and he grows away in the background and throws in ad-libs. It’s wonderfully funny.” Concord streets the

disc Oct. 14.

HISTORY: Well-funded repute ensembles should try to put on a little bit extra, and the Carnegie Hall Jazz Band certainly does that with its debut performance of the season. On Thursday (9), a nod to soprano saxophone genius Sidney Bechet will include “The Hill On The Delta” a rarely heard extended work written by the master. It was originally composed for soprano and orchestra, but arranger Randy Sandke has recorded it for big band. Two of the show’s guests are Bob Wilber, a virtuoso of the straight horn who studied with Bechet, and George Wein, who played piano with Bechet from time to time over the years. Jon Faddis is the ensemble’s musical director.

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Producers Guild Makes AES Debut DVD Audio, Digital Gear Among Show Highlights

■ BY PAUL VERNA

NEW YORK—In addition to showcasing an unprecedented number of products, the 103rd Audio Engineering Society (AES) Convention here provided a launching pad for the Music Producers Guild of the Americas (MPGA), founded by Grammy Award-winning producer/engineer Ed Cherney, whose credits include the Rolling Stones, Bonnie Raitt, and Bob Dylan (Billboard, Sept. 27).

On the opening day of the show, held Sept. 26-29 at the Jacob Javits Convention Center here, the MPGA announced the appointments of the following heads to its committees: Elliot Scheiner, Music Producers Committee; Al Schmitt, Audio Engineering Committee; Georg Masenburg, Technical Committee; Michael Frondelli, Recording Studio Committee; Michael Lippman, Producer/Engineer Management Committee; Rick Flusberg, Commercial Advisory Sponsors Committee; and Richard J. McIlvery of the University of Southern California School of Music, Education Committee.

Cherney said, "The community of creative music producers and audio engineers has needed a professional guild for some time to assure the proper direction of their craft. The goal is to provide members with coordinated means to express shared views and concerns, based on specific needs and mutual standards of excellence."

World Studio Group chairman Chris Stone, who served as the MPGA's executive director, reported that the Guild has received pledges totaling more than \$50,000 from such manufacturers as Solid State Logic, Quantegy, BASS, the Terminal Marketing Co., AMS Neve, Audio Technica, JBL, Sony and Yamaha.

Live present AES conventions, this show was dominated by high-resolution digital consoles, processors, and

storage devices. Similarly, the convention featured a wealth of surround-sound-ready products, from mixers that have been retrofitted to accommodate 5.1-channel monitoring to master tape units that address the need for up to eight channels of recording.

Along with this trend, recording studios report increasing demand for multichannel monitoring, and many have already equipped their control rooms with soft-mounted rear speakers. Nevertheless, multichannel work remains the province of film sound mixers rather than music clients, according to Simon Andrews, owner of New York studio Right Track Recording.

"There's not been much call for multichannel music lately, though we're ready for it," he said. "It's one thing to hear multichannel sound when you're sitting in your home theater and in one spot; it's quite another to get someone to walk in on their Walkman."

As surround-audio permeated the awareness of attendees here, the related topic of DVD audio came up often as a topic of discussion. It is not always in tangible forms. However, the most significant activity pertaining to DVD audio took place off-site in the offices and listening rooms of the Warner Music Group (WMG) and Sony Corp.

Both those companies are considered front-runners in the race to establish a technical standard for the next-generation digital audio carrier. A week prior to the show, WMG unveiled its strategy for recommending a DVD audio standard based on pulse-code modulation (PCM), the technology used in compact discs and most other professional and consumer digital audio products. On the other hand, Sony and Philips have proposed an audio-dig format based on their Direct Stream-Digital technology, which converts analog waveforms into a high-resolution, flexible digital signal (see

story, page 12).

Despite the WMG and Sony moves, there was surprisingly little tangible DVD audio activity on the AES floor. Two months before the deadline set by the International Steering Committee to determine technical specifications for DVD audio, many companies took a wait-and-see stance toward the format.

Perhaps the most poignant observations regarding the future of digital audio came from the keynote address by industry luminary Masenburg. Hinting at the turf battle surrounding the quest for a DVD audio standard, Masenburg said, "We have a relatively new digital format to consider. In no time we will be asked to determine whether physical and program product watermarking is audible or not. And why not mention the art twisting to accept high-ratio data-reduced encoding schemes and other perceptual compression methods without a good listen."

"As we listen under unfamiliar conditions to unfamiliar material to tests with hidden agendas, I remind us to ask ourselves where the controversies are really coming from. Are they coming from those of us who love audio and are we endorsing our own science of greed?"

Noting that mastering houses con-



Dion And Friends Descend On Hit Factory. 550 Music recording artist Collin Dion is joined by special guests from New York's Hit Factory on a session for her upcoming album, "The Reason." Due for release Nov. 18, the album features the track "Immortality," written for her by the Bee Gees. Who also perform on the track. Shown, from left, are Maurice Gibb, Barry Gibb, and Robin Gibb of the Bee Gees; Dion; Thomas D. Mottola, president/COO of Sony Music Entertainment; Billy Joel; and actor Joe Pesci.

time to receive most of their product on half-inch analog tape, Masenburg said, "What's the point? It would seem more important than ever before to invest our hearts and our resources into doing new, good science. Not market research, not production. Science."

AES marked its 50th anniversary with its largest convention ever, tallying approximately 19,000 attendees and 371 exhibitors, compared with the 364 exhibitors and roughly 15,500 visitors who attended last year's AES conlab in Los Angeles.

"We would have had more [exhibitors], but we sold out of space over

a month ago, so we couldn't accept some of the people who were on the waiting list," said AES deputy director of convention management Chris Plunkett of the show. Plunkett added that the convention would expand to greater floor area within the Javits Center whenever the event is held in New York in future years.

Appropriately, the AES' theme for its Golden Anniversary convention was "AES Goes Gold." The anniversary celebration will continue with next year's European AES show, scheduled for May 16-19 in Amsterdam, and will culminate at the Sept. 26-29, 1998, meet in San Francisco.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 4, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	TOUCH, FEEL, AND STAFFO
TITLE	4 SEASONS OF LONELINESS	YOU MAKE ME WANNA	HOW YOUR LOVE MAKES ME FEEL	WALKIN' ON THE SUN	TOUCH, FEEL, AND STAFFO
Artist/Producer (Label)	Boyz II Men, Terry Lewis (Motown)	Janet Jack (A&J)	Dionne Farris/ Michael D. Crote, Diamond D. (Arista Nashville)	Eric Valentine (Intercope)	Days of the New (Outpost/Geffen)
RECORDING ENGINEER(S)	FLYTE TIME STUDIOS (Edina, MN) Steve Hodge	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	MIDTOWN TONE & VOICE STUDIOS (Nashville, TN) Michael D. Crote	H.O.S. RECORDING (Pasadena, CA) Eric Valentine	WOODLAND STUDIOS/ ALLEN MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	Harrison Series 10B	ODA AMR 12	Otari Series 54	Neve 812B	Neve 8066/ Sony MKP 3000
RECORDER(S)	Otari MTR 100	Sony APR 24	Fairlight MFX	Studer ARD0/ Ampex MM1200	Otari MTR 100A/ Studer AR27
MASTER TAPE	Ampex 499	Ampex 499	Easylite	Ampex 499	Ampex 499
MIX DOWN STUDIO(S)	FLYTE TIME STUDIOS (Edina, MN) Steve Hodge	STUDIO LA CO (Atlanta, GA) Phil Tan, Jerome Oupri	MASTERTONES (Nashville, TN) Michael D. Crote	H.O.S. RECORDING (Pasadena, CA) Eric Valentine	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	Harrison Series 10B	SSL 4064G-w/ Ultra-tion	SSL 4064E	Neve 812B	SSL E/G
RECORDER(S)	Otari MTR 100	Studer AR27	Studer 48 track	Studer AR00/ Ampex MM1200	Studer AR20
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Gateway DAT/ Ampex 499
MASTERING ENGINEER	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERTONES/ Glenn Meadows	BERNIE GRUNDMAN MASTERING BASTIAN Gardner	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	POD-UMC	BMG	BMG	UNI	UNI

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Shown at the press conference to launch the Music Producers Guild of the Americas (MPGA), in the front row, from left, are Record Plant chief engineer Dave Hecht and producers Steven Miller and Elliot Scheiner. In the back row, from left, are Don Puluso of the Berkeley College of Music, Beth Wernick of Re-Pro U.K., Lisa Roy of the MPGA's Nashville chapter, MPGA founder Ed Cherney, producer/principal Rose Marie, industry veteran Chris Sandrock, recording engineer Al Schmitt, Ocean Way owner Allen Sides, Re-Pro U.K. director Peter Filieul, EMI Studios Group VP Alan Parsons, Record Plant owner Rick Stevens, and MPGA executive director Chris Stone. (Photo: David Goggin)

Billboard Salutes

DAVID GRESHAM at 25

The concert promoter, radio host and independent-label founder has become synonymous with South African music, through hard work, dedication and a vision that's carried him and his partner, Allan Goldswain, through a quarter-century of South Africa's most turbulent years. **BY ARTHUR GOLDSTUCK**

In the roll call of South African music-industry leaders, David Gresham's name always rings out loudly. His company, David Gresham Records, is tiny compared to the majors that dominate the entertainment industry here. Yet none of them boasts so instantly recognizable a leader. Gresham is synonymous with South African music, through the continuing efforts he and partner Allan Goldswain have made on behalf of so many forms of music over such a period of time.

Gresham and Goldswain signed local artists who scored massive hits in South Africa in the early '70s, represented international artists who burned up the charts here during the 1980s and early '90s, and are now unleashing newly signed South African acts onto the world markets. Their first South African release of the post-apartheid era, *Qkumba Zoo*, was signed by Arista Records in the U.S. and charted on the *Billboard Hot 100 Singles* chart—the first South

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African act to do so in 17 years. In a dual career that began in the early '60s, Gresham was also able to rise to the very top of the broadcast industry, his name achieving special prominence in music radio, where he interviewed the likes of John Lennon, Trini Lopez, Ann-Margret and Elton John in his cozy spot at a talk-show studio. With Goldswain, he went on to create the only independent record company in South Africa with not only its own recording studio complex, but also its own sales and promotional force in each of South Africa's major centers.

He was one of the first South African entertainment-industry figures to recognize the synergy between various media and the value to be gained from cross-pollination between them. A keen business sense and keen instinct for the entertainment industry are the dual hallmarks of David Gresham's career.

His company has been a trendsetter throughout its existence: in the 1970s, it proved that concerts featuring local artists could pay to be packed halls; in the 1980s, it brought electronic-music technology to traditional black music for the first time; in the 1990s, it both foresaw and helped to bring about the explosion in dance music that has taken the rave scene into a dominant form of youth culture in South Africa. And still it brings new artists to the fore: the very lifeblood of the music industry.

What was your ambition when you first set out?

I went on to be a full-time broadcaster and I wanted to do TV, which didn't exist in South Africa at the time, as well as movies and song composition. I thought it was all so allied, I could have the time for everything. What really made me change my direction at a fairly early stage was that I realized how limited the broadcasting industry was back at the time. I had had almost three years in Mozambique on LM Radio, and I wanted to get back into South Africa. An opening came up at a record company, Teal, almost at the same time as an offer from Springbok Radio to take over their afternoon drive show. The fact that Teal didn't object to me disappearing to go do some radio work in the late afternoon made the move a natural one.

The only reason I left Teal was because I wanted to produce some songs I'd written, and the then-manager wouldn't allow me to do it. So I was my own boss. I took two artists to the EMI studios, where I recorded one single for each, and then went to the A&R manager there, one Clive Calder. He liked what I had done and released my product. Of course, I was very lucky because all of it just cracked it. I was lucky

to get going that way. What moments stand out to me as the highlights of your career?

The single greatest event of my life, not only of my career, was interviewing John Lennon in London in 1969. But the major highlight of my career itself was leaving a secure job to start a record company and being told that an independent record company

DAVID GRESHAM at 25



Clockwise from bottom left: Gresham with Yoko Ono and John Lennon; with partner Allan Goldswain; as a young DJ at LM Radio in the mid-'60s; Gresham and Elton John; Gresham (second from right) at PWL studios with Peta Waterman, Ian Currie, Connie Stevens, Peta Hammond and Tricia-Leigh Fisher; Gresham (center front), Goldswain and Okumba Zoo, Best New Artist award winners in the SA Music Awards in 1996

would never work in South Africa. I was delighted to realize that the money I needed would come from the two or three records that I had produced in the previous years.

Other highlights were, of course, having artists I produced, co-produced or signed, like Tricia-Leigh Fisher, Okumba Zoo and

Stringray, chart internationally. That does not diminish how important it was to me to be able to represent really good international acts, like Depeche Mode, Erasure and Prodigy.

Buy off the Natal coast. Cliff Richard was in South Africa on a gospel tour under the auspices of a Christian movement, so it wasn't affected by the cultural boycott. He decided on the spur of the moment to perform at Sean's benefit. I thought it was a terrific gesture; he just made the show happen for us.



That interview with John Lennon was never aired on your own radio show. How did you land such a rare interview?

It was during my earlier radio years. The music had been banned outright by the South African Broadcasting Corporation because John Lennon had made

ing lives?

I've really enjoyed interviewing certain people, like Elton John; he was absolutely great to interview. Kenny Rogers was a delight to interview. David Hasselhoff was great; we became friends from that interview. Another highlight came at a benefit concert for Sean Wright, the drummer of Stingray, who was seriously injured when he was attacked by a great white shark at Balito Bay off the Natal coast.

Cliff Richard was in South Africa on a gospel tour under the auspices of a Christian movement, so it wasn't affected by the cultural boycott. He decided on the spur of the moment to perform at Sean's benefit. I thought it was a terrific gesture; he just made the show happen for us.

that statement that the Beatles were bigger than Jesus. I was in London to interview acts like the Bee Gees and Lulu. A friend of mine and John Lennon's manager were very good friends at the time, and I met my friend at the Speakeasy in London and related the story. He thought it was absurd, and told John's manager, also telling him that I would like to interview John about it. The manager said John would never do the interview, but he passed on the request anyway. To everyone's surprise, Lennon agreed, because he thought it was an absurd situation that he should apologize for what he had said and that no one had taken any note of his apology.

He not only agreed to give the interview, but he wanted to meet me, because he felt it was outrageous to be totally banned. Apparently, I was the only DJ he was prepared to see during that period.

What did John Lennon say that kept the interview off the air?

When I met with him, he was appalled that the Beatles per se were totally banned, whether by vocal presence or even through their compositions. I did this interview where he talked very candidly, saying that the fact was that they were pulling in more people than the church. But he also did apologize during that interview. He stated categorically, "I want to apologize to the Springbok Radio listeners if I offended anybody." And he stated in the interview that "I am a fan of Christ." To which one of those inflexible moral guardians at the SABC responded that you can't be a "fan" of Christ, only a "follower," and they wouldn't allow me to air the interview. They had strict censorship in place during those days, and everything had to be vetted before it went out on the air.

It was a dramatic example, but it symbolized the SABC's intransigence at the time. In what other ways did you find the SABC putting a spoke in the wheel of the South African music industry?

It wasn't too bad on my side at that time. Aside from the interview, the worst I encountered was being rapped over the knuckles for mentioning my TV show on radio and referring to the South African Top 20 on TV. Although it was all under one control, namely the SABC, radio and TV just never got on. You could never cross-promote. I was given one warning for mentioning my TV show. Then, on my TV show, "Pop Shop," I played a song which I mentioned was on the SA Top 20. That was the only official chart, yet the people in management threw their toys out of the cot, saying that I could not promote any radio show on TV.

The SABC's management was not your only problem. What happened when you tried to extend the format of "Pop Shop"?

Continued on page 52

"I have known David Gresham and his long-time partner Allan Goldswain for 30 years. Allan and I were struggling professional musicians in a group together, and the first big hit David had on his label featured my girlfriend at the time and was the first record produced by my now immensely successful colleague, Mutt Lange."

—Clive Calder, president, Zomba Group of Companies

25 YEARS
OF MUSIC

THE GALLO GROUP
SALUTES...

DAVID GRESHAM
RECORDS

1972 - 1997



DAVID GRESHAM at 25

THE INTERVIEW

Continued from page 50

In 1976, we decided to feature a major black artist for the first time on "Pop Shop." I don't even remember who the artist was, probably Diana Ross. We never expected the reaction: it caused absolute mayhem amongst the white public. This was the time of the Soweto riots, and white South Africans were not very open-minded. We were flooded with phone calls from people lambasting me for promoting black people. People were saying I should be shot, I should be crucified. I had to de-list from the phone book. The typical call was from someone who said, "What



David Gresham, second from right, with key members of Stingray, Julian Laxton, Allan Goldswain and Dennis East

kind of person are you? Are you a communist, promoting black people on TV?" I responded simply, "No, I'm a human being and so are they." That was the end of that conversation. Here's the irony: the SABC were quite happy about the show. They were also very good about the reaction, and they took the blunt

of the calls. That program could not have gone out without approval from the SABC. It was a feeling that South Africa had to wake up and smell the coffee. I nearly didn't get any more coffee! What really shocked everybody at the SABC was the public reaction to what was merely a once-a-week pop-music show.



Gresham with Ann-Margret, 1980

That didn't scare off the SABC, and you were allowed to continue including black artists. What happened the next time you tried it?

The second time we did it, some way down the line, we barely had a reaction. It seemed to be that initial shock which everyone had now got over. When they realized I was not the devil, that the devil didn't kill everybody, and that we didn't have a flood, and that we didn't have a drought as a result of divine wrath, they calmed down.

Let's backtrack a few years. Tell me a little about your relationship with Clive Calder and Mutt Lange.

At the time, I was releasing my first productions through EMI, where Clive was A&R manager. He liked what I was doing and he became a great supporter of my projects at that time. Clive then left to establish CCF, which most people don't realize stands for Clive Calder Productions. Today, it is one of the most important black-music labels in South Africa. He was there for some years and signed up a string of major acts, including Jonathan Butler and Richard Jon Smith. Mutt was already producing stuff for him by that time.

What was obvious for me, when I realized what Mutt was doing, was just how good he was. I realized he was way beyond anyone else I had seen work in this country. At the time, I was doing an enormous amount of jingles and I had sold the idea to a chewing-gum company to produce an ad featuring Daniel Boone. He had just had a huge hit here with "Beautiful Sunday," and we brought him out to do the jingle, accompanied by Terry Noon, head of Penny Farthing record company. Mutt wanted to see how Daniel Boone worked, and sat in as a tape operator.

I introduced him to Terry Noon, and Terry also agreed that Mutt was very talented and tried to do something with him in London. Noon then left Penny Farthing and set up his own business. He knew Mutt was a great producer, but he didn't know in what capacity he wanted to use him. By that time, Clive had already set up in the U.K., and Mutt wanted to establish himself in England and touch base with Clive. The rest is legend. **In the '70s, very little was being done for South African music. How did you begin addressing the issue?**

It was such a serious concern, that securing licensing for international labels did not even enter my mind at that time. The entire focus was building up a roster of South African acts. Between 1972 and 1978, our artists included Sean Rennie, Sam Evans, Jessica Jones, Stockley Sisters, Nick Taylor, McCully Workshop, Ken J. Larkin, Raymond Ellis and Lee Ashton. We had a roster of 10 artists, which was huge for a small independent label.

What was the motivation behind a series of live shows you began staging?

We started producing live shows at the Colosseum Theater in Johannesburg to promote South Africa.

Continued on page 54

David and Allan,

Congratulations

On Your 25th

Anniversary

Leibowitz Roberts & Ritholz LLP

"David is great to do business with. We never had anyone representing us in South Africa until we did the Gresham deal, and now we're getting some good activity there, thanks to him. There's a whole new scene and atmosphere in South Africa now, and we're keen to pioneer things in publishing with David. You also get a great lunch with him and his wife Ismay at MIDEW."

—Eileen Chamusya, president, French Fried Music, France

"I vividly remember that David Gresham Records, together with Mother Productions, were the organizers of the first legal rave in South Africa, with over 8,000 people attending. Mrs. Wood and Blu Peter, both React Music artists, headlined the event, and the night was such a success that many international DJs now have South Africa high on their list of priorities. It was typical of David's innovative vision and boundless enthusiasm."

—Thomas Foley, director, React Music U.K.



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Congratulate

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We're all excited **2** see
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CONGRATULATIONS, DAVID, FOR 25 YEARS OF
TAKING SOUTH AFRICAN MUSIC AROUND THE WORLD.

YOUR FRIENDS AT **ARISTA** AND **BMG ENTERTAINMENT**
NORTH AMERICA

DAVID GRESHAM at 25

THE INTERVIEW

Continued from page 52

African artists, not only those who my label but everyone else's too. For anyone to obtain sponsorship for concerts was enormously difficult in those days, especially

because local artists were deemed to have no attraction for the public whatsoever. Despite that, Coca Cola and Philips backed this project, and by the end of the first eight-week run it was the most successful multi-faceted pop show that this country had seen. We filled the theater, which seated 2,000 people, for every show. What did that do for South African artists?

I believe that it gave them some sort of stature, that it demonstrated that there was a market here. My desire was that, from there, full-blown promoters would see the potential and continue where

this left off. I believe it had some impact, but after a second season it was just too much work for me. Your most important step was your entry into African music. How did that happen?

We had met a really wonderful producer, Thomas Masingi, who happened to be working around town. He was looking for a permanent job, and we employed him in 1977. He was the guy who signed up Richard Siluma, who was then a driver for one of the sales representatives at the distribution company. But we were working with Richard first because one of our artists and then produced as well. And eventually he went on to produce Lucky Dube.

What we wanted was a roster of artists and a whole independent department for African music. We had about four or five artists before long. That really helped us, because we still weren't thinking much about international acts, although we started pulling in artists like Glen Campbell and one-off hit singles for compilations. But we were still looking at building up our local division, across all genres, all languages.

That was when you introduced the synthesizer into commercial black music in South Africa. Why was that so revolutionary?

We felt we would like to do something different to black music in South Africa, which up to then was very much formed music. We were working on the project with Richard Siluma and Julian Laxton, who is technically very skilled. We started using synthesizers and sequencers, but there were no sequencers in South Africa, so Julian had to build one. We marketed Richard Siluma as Richie S, and he composed and sang the track on "African Dance." Julian and Allan came up with a new technological approach, while I would put in my odd comment. It was a breakthrough in South African music. The single alone sold 125,000 copies: five times gold. A few months later, Sipho "Hostisi" Mabuse latched onto the same approach and produced "Burnout," one of the biggest singles of the 1980s, although for another record company.

Why did you launch into the international market so heavily?

I had gone to MIDEM every single year, from the day we started. At first, I went to get an idea of what was happening out there. Later, I went to play my product and market my artists. Finally, I was also going to see what I could pick up. It began almost accidentally, when we started wanting to publish international songs. We had already started picking up songs in the early years and had a fair bit of success with the publishing rights to numbers like "Paloma Blanca" and "Son Of Jamaica" and the George Baker Selection. And that gave you taste for the international?

Our whole local division was in the region of about 20 artists by then, with pop, African and African music, across the board. We had always had the taste for the international, but the problem had been what to release here, because of limited radio play. If you didn't have a major act, you battled. Singles were the flavor of the day, and we began signing whatever was available in singles

"David Gresham has represented the publishing interests of the Cherry Lane catalog in South Africa since 1992. Funny, it seems much longer. During our many visits together over the last five years—Cannes, New York and Los Angeles—David has exemplified the true entrepreneurial talent which characterizes the successful independent music publisher: impeccable taste in restaurants and wines. In addition to the foregoing attributes, David has demonstrated the same unwavering personal and professional commitment and sensitivity to our writers as he affords his own—which is why we look forward to sharing many more successful years together. On behalf of everyone at Cherry Lane, our heartfelt congratulations to David, his wife Ismay and the entire Gresham clan on their 25th anniversary."

—Aida Gurwics, senior VP, Cherry Lane Music Publishing, U.S.

(Quotes compiled by Nigel Hunter)

CONGRATULATIONS

To Everyone at David Gresham

From ELAP MUSIC

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Nelson Guggenheim Folker and Levine

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to David Gresham and all the David Gresham Entertainment Group

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artists. There were also major names available at the time. But then, in the early 1980s, we signed some of Glen Campbell's product and the group Imagination. And, for the first time, you became a truly international company?

Yes, because we started being able to source international product. We saw a major gap in the market here for Irish music in the early '80s, and we signed the Furys. When You Were Sweet 16? No. I for months. We then signed Foster & Allen, who had one hit after the other. Paddy Reilly came next, and suddenly there was this Irish music wave sweeping South Africa. We even had the Shamrock Sisters here from Ireland, and that sold a fortune. What was really happening was that in the '80s we saw a gap for middle-of-the-road music. We signed up the Staple Singers, Barbara Dickson, Matthew Wilder, the Chi-Lites, a whole collection of MOR by the London Symphony Orchestra, Bonnie Pointer, Kimera, Bachman-Turner Overdrive, Marty Webb, Brennan Shine, Joe Dolan, Billy Ocean, Black Lace, and the Stock Aitken and Waterman acts Mel & Kim and Rose-Marie. There were also acts like Black Sabbath and Procol Harum that we brought in on import from our principals because it was more cost-effective.

Did the local emphasis suffer as a result?

No, we still went mad with local acts in between. We recorded the Psych Nuptials, David Hewitt and Mike Faure, both of whom were released in the U.S., and we sent Wooden Idols to Australia to work with Kevin Shirley, who's just had a huge hit with his production for Acromith.

How early did you begin feeling the change in the political climate?

Well, already at the beginning of the 1990s, as the situation was beginning to relax, we began picking up bigger artists. We added the Bellamy Brothers, Rita Cool-



Top: Gresham with David Hessehoff

Right: David and Immy Gresham with Mark Connor, general manager of DGR, at MIDEM '97



idge, Joan Jetz and The Blackhearts, a one-off deal for the Jimmi Kneelands "Breakout," Ultravox, Kool & The Gang, Carole King's re-releases, The Flying Pickets and Charlie Pride. But we still paid attention to South African acts and even to Afrikaans artists. One of our hits at the time was "So Speel Die Meesters" ("This Is How The Maesters Play") by Manie Bodensein.

How did the political transition change the way DGR does business?

It was wonderful. It was something we had wanted for 20 years and could never have. It gave us a company the opening to deal with anyone internationally, whether in terms of local artists for export, or in terms of bringing in international artists. We could deal openly with people we had befriended in countries like Jamaica—who were then not partial to doing business with this country—and from all around the world. When apartheid was lifted, it just opened the doors to trading with everybody. We would never have sold Quikza Zoo to Arista 10 years ago, while the country was

still writing under segregation. Acts like Erasure and Ace Of Base that we've brought in since then would never have been so big here. Everything changed for the better. **Looking back over your various careers, who are the most memorable people you've met or worked with?**

Some of the most memorable people I've met or worked with were definitely Mutt Lange, Clive Davis, whom I regard as a genius, the PWL team of Pete Waterman, Mike Stock and Matt Aitken, and of course, John Lennons, because he was such an amazing person in his own way. The two people who influenced my broadcasting career most dramatically were David Davies, then managing director of LM Radio—he was the Mr. Radio of South Africa—and Rob Vickers, the station manager at LM. It was Rob who taught me to be a broadcaster.

Your international status, compared to that of the majors, is out of proportion with the size of your company. How did you achieve such stature?

I think it happened because, for as long as I've had this company, I've been traveling to every music event I thought was important. I was in England and America at least twice a year on music business.

Beyond that, I've met a lot of people in the music industry and I've just stayed in touch with them or always managed to stay in contact even with those who have moved from record company to record company and some who have disappeared out of the industry. I think it is necessary to let people know we're alive and well and operative. People have to know this is not a guy who's going to license tracks and disappear with their money and never be seen again.

Out of 25 years in the business, I've been distributing through Gallo for 20 years, and they have been enormously supportive of my efforts to make this a successful independent. I believe it's vital to have a relationship beyond business with one's distributor. One needs an ally, which is not easy to come by in this business, and which I've found in the Gallo group of companies. I have a very good relationship with the chairman of Gallo's holding company CNA-Gallo, Dennis Kuzen and the MD, Alan Cherry. It so happens that the current MD of Gallo Music, Charles Kahn, is a former employee of DGR. He was here for 10 years as a director of the company, and we're still very close friends.

Are there another 25 years on the drawing boards?

Alan and I have a dream of setting up in the U.S. and working

across-the-board with new American artists and South African artists and bringing them together. Not just American, and not just in the U.S. We also want to bring out international artists to work with us here, and especially international producers to work with us.

So the goal is to set up in the

U.S. to go international, but also to have the benefit of having collaboration between international artists and producers here. Although I think South Africans are doing very well in the studio, we want producers to help us cover the little cracks that we still have to get over. ■

Congratulations to the David Gresham Record Company (Pty) Ltd on 25

fantastic years in the South African Music Industry. We are pleased to have been the company through our early P&D deal to have set you on the road to success.

Very best wishes from all your friends at EMI South Africa.



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David Gresham

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Information

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Smurfs Have The Last Laugh 'Little Blue Men' Sell 8 Million In Europe

■ BY MARC MAES

LA HULPE, Belgium—Hearst the one about the Smurfs? They've sold 8 million albums in three years.

"The Smurfs are not a joke," says Helmut Fest, president of EMI Music in the German-speaking territories, noting that the small, blue children's characters have been EMI's biggest act in Germany for the past two years.

Indeed, such is the appeal of the Smurfs across Europe that they are one of the few acts to be the subject of a dedicated, pan-European record

Europe and to coordinate strategies for building on this total.

"For us they have been, in terms of total sales, our biggest act, selling over 4 million units in Germany alone in two years," says Fest. "There is no other record that sold this amount in two years."

Even more important, it's a real pleasure working with the people behind this, like Hendrik Coymans and the Peyo family." He adds: "We were impressed with their professionalism and the way they cherish the little blue characters."

The rights to the Smurfs are administered by Belgian company IMP5 under CEO Coymans on behalf of the family of artist Peyo, who created the cartoon characters 30 years ago.

Says Fest, "My personal feeling is, the more I'm involved with the Smurfs, the more I enjoy them because I understand the philosophy behind them and I feel totally privileged being involved."

He adds that there has been no decline in the appeal of the Smurfs in their target age group of 6-8 in any generation covered by the characters' nearly 40-year career.

IMP5 licenses the Smurfs to EMI for most European territories but goes through Netherlands-based Arcade Music Group for Spain, Norway, and Sweden and through France Television Distribution for France. According to Coymans, IMP5 is looking to further broaden the market, with licensing deals being sought in Korea, South Africa, Israel, Mexico, Japan, and the U.S.

The Smurfs' recording career began in 1977 with "The Smurfs Song," which featured the characters and Dutch singer Veder (Fahrr) Abraham. The Decca single was a hit across Europe and was followed in 1978 by two other successful singles for the label, "Disappy Day" and "Christmas in Smurfland."

IMP5 then concentrated on other activities—including TV series, product merchandising, and even a theme park in Lorraine, France—before moving back into recording with EMI in 1994. The Smurfs audio package now consists of spoken-word cassettes and compilation CDs with the characters' greatest contemporary hits.

The branding of the products is closely linked to individual tastes and cultures, bucking the cross-border trend in the European Union's single market. As a result, the Smurfs are known variously across Europe as Smurfen, Smols, Smerf, Schlumpf, and Smoolove.

Despite its Belgian origins, the Smurfs recording phenomenon first

(Continued on next page)

Norway Group Seeks C'right Protection On The Internet

■ BY KAI ROGER OTTESEN

OSLO—Norwegian authors' body TONO has launched a series of meetings with the Internet access providers' trade organization here to try to find a solution to protecting copyrights in the digital arena.

TONO has also demanded the closure of a number of home-pages where music files could be downloaded directly onto a user's hard disc.

All of the providers have agreed to TONO's requests for closures, although one, Trollnet/Global One Communications, has launched a legal action asking a court whether an access provider can be held responsible for infringements by its users.

TONO's initiative is being given impetus by recent developments in Australia. In August, the Australian Performing Right Assn. (APRA) won a four-year case against telecommunications company Telstra over fees to be paid for use of on-hold music played over telephone lines (Billboard, Sept. 6).

The court ruled that Telstra breached copyright laws when its business customers broadcast music over its networks. APRA now has a similar claim outstanding against Com-net.

TONO feels these cases will set useful precedents.

"What APRA has managed to prove is that the composers' works are made available [to the public] and that the operator must be held responsible for," says TONO managing director Cato Strom. "Let us see if we can argue about us limiting the freedom of speech. The freedom of speech is something completely different from the right to protect your copyrights."

On Aug. 29, TONO entered into for-

Spain Readies 1st Premios

New Awards To Boost Latin Market

■ BY HOWARD LLEWELLYN

MADRID—Premios Amigo is the name of what promises to be Spain's most prestigious music awards ceremony due to be held Nov. 20, and the first to embrace markets in Latin America.

"We are very clear that we want these awards to be the start of a greater integration between the markets in Spain and in Latin America," says Claudio Condi, president of Sony Music Entertainment Spain, who is also rotating president of the AFYVE committee that is arranging the Premios Amigo. The new honors are the only ones backed by the Spanish record industry.

Labels' body AFYVE has brought in Lisa Anderson, executive producer of the Brit Awards, to organize the

Spanish event. It will be her first foray outside the U.K., apart from the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards in Brussels.

"I'm bringing the skeleton of an idea of how such a ceremony should be held, from how to vote to how to maximize TV coverage," says Anderson, who has been overseeing the Brit Awards for seven years. "It will be quite a complex show to run, but as a celebration of the music industry it should be a lot of fun."

AFYVE feels the time is right to both celebrate Latino music and boost the world's Latino markets.

"The first thing that Premios Amigo aims to do is to promote Spanish music in Latin America and Latin American repertoire here," says Saul Tagarro, president of Warner Music Spain and one of the pioneers of the Amigo plan, which was first mooted in June of last year at an AFYVE meeting.

"Once a greater integration is achieved, in which we fully expect Latin America to benefit more than Spain because of reasons of size and variety, we can work on promoting Latino music in the difficult Anglo-European markets," adds Condi.

The 14 awards are divided into three in Spain, Latin, and International. Comments Condi, "We could have included Latino in the international section, but we were clear we wanted a separate Latino structure. The jury consists of almost 2,000 people connected to the music industry in Spain."

The president of all Latin American IFPI affiliates will attend the gala ceremony Condi, a Brazilian national, points out that Brazil is now IFPI's sixth-biggest market, while Spain is the 11th-largest.

The ceremony will be opened by Spice Girls, who will be heading the world launch of their second album, "Spice World," Monday (6) in the southern Spanish city of Granada. Of the other seven acts to perform, the only other confirmed artist at press time was Warner Music Spain crooner Alejandro Sanz, who has sold 300,000 units of his new album, "Mia" (Mer), in Spain in three weeks, according to Warner.

The master of ceremonies will be another Warner Music star, Miguel Bosé, while the stage has been designed by Bill Laszlett, who has designed stages for the Rolling Stones, Rod Stewart, and Spice Girls.

The show is being held under the patronage of the Infanta Pilar de Borbón y Borbón, sister of Spain's King Juan Carlos and president of the event's organizing committee.

All the 2,000 guests must pay 10,000 pesetas (\$67) for the privilege of attending, and proceeds will go to the Spanish charity Ayuda un Acción (Help in Action), of which the Infanta is president.



Helmut Fest, right, president of EMI Music in the German-speaking territories, presents Thierry Cullford, heir to the rights of Smurf creator Peyo, with an award marking the Smurfs' 9 million album sales in Europe.

company conference to discuss how to maximize their sales potential in the light of an impending 40th anniversary next year.

Under the chairmanship of EMI Europe president Rupert Perry, senior EMI executives from across Europe gathered at the Chateau de La Hulpe near Brussels at the end of September to celebrate the combined sales of more than 8 million Smurfs albums in



EMI executives, including the heads of the German, British, and French companies, are pictured at their Smurfs marketing conference in Belgium, chaired by European president Rupert Perry, at center with beard. Shown also is Belgian company IMP5 CEO Hendrik Coymans, far right, and Thierry Cullford (squating with Smurf), heir to the rights of Smurf creator Peyo.

VOICES OF WONDER

(VOW). Simultaneously, VOW is seeking to diversify its Swedish distribution to create what the companies say is a more coherent pan-Scandinavian structure.

The agreement between the companies means that VOW and

(Continued on next page)

BMG GSA Sets Up Arm in Frankfurt

Division To Help Re-Establish Dance Label Logic

BY CHRISTIAN ARNOT

FRANKFURT—BMG Entertainment Germany/Switzerland/Austria (GSA) is to launch a new division, BMG Frankfurt, the latest manifestation of the company's strategy of establishing creative centers in cities with a vibrant music sector.

The company already operates three music centers in Munich, Hamburg, and, since July, Berlin.

The proposed division will combine BMG-owned publishing firm Clar and three BMG-associated labels—dance flagship Logic Records, MOR imprint MSM (Michael Stark Musik), and alternative rock label tam tam, headed by Daniel Liesberg, son of concert promoter Marek Liesberg. MSM

founder and managing director Michael Stark will take the helm at BMG Frankfurt.

While the labels will continue to work independently, Stark will coordinate A&R policies to avoid overlap of label profiles.

Dieter Baur, former assistant to the CEO of the BMG GSA president Thomas Stein, has been named manager for Logic. Mike Koehler, who has been with the company since 1965, retains his position as press manager. No changes have been made concerning the Logic U.S. and U.K. offices. Clar will continue to be headed by Andreas Meure.

Stein concedes that mistakes have been made at Logic, but also declares, "I'm not interested in the past."

Logic had been run jointly by deputy managing directors Andreas Weisz and Andreas Meure, who held their positions for a year until released from their contracts in July.

The rationale behind the new structure is to allow the company to take Logic back to its roots, releasing product that is at once "credible, danceable, with underground appeal, and chart-oriented."

Founded in 1980 by Michael Maenzling, Luca Anzilotti, and Matthias Martinshon, Logic has been, at one point or another, the home of such acts as SNAP!, De Alben, Sparks, and Underworld. Since 1991, the majority holding in Logic has been owned by BMG, including the Logic U.K. and U.S. offices, which have developed into successful units of Eurodance, trance, and techno music, featuring some German Logic Acts as well as British and American artists who are not represented by Logic Germany.

Maenzling and Anzilotti sold their remaining shares in 1993, and Martinshon stepped down as Logic's managing director in 1996. After Martinshon left, most of the label's long-serving staff changed jobs in the neighborhood, mainly at Sony Music.

BORDER MUSIC

(Continued from preceding page)

responsibility for distributing such labels as Epitaph and SPV, whose catalogs include acts like Nine Inch Nails, Milencolin, Bad Religion, Judas Priest, and Uriah Heep.

In handling VOW's catalog in Sweden, Bender will assume responsibility for labels such as Ninja Tune, React, Warp, Head Not Found, Restless, Earache, and Nuclear Blast. Acties include Underworld, Scars on My Face, and Alpha Two.

VOW founder and managing director Ketil Sveen comments, "The deal is important for international labels considering entering [the Scandinavian market]."

"They see Scandinavia as one territory, and therefore it was important for us to find a solution where we could offer support for the entire market," says Sveen.

"[Bender and VOW] do many similar things. There have been too many companies involved in Scandinavia. We both see the need to gain by combining our activities."

VOW, established in 1988, employs nine people in Norway and six people in Sweden. The company has strong roots in techno, indie, and metal music, is involved in exporting, local A&R, retail, and mail order and runs its own distribution network. Its clients include major labels in Denmark, plus the export to around 20 countries (including Europe, the U.S., Canada, Japan, Korea, Brazil, and Argentina), totals 22 million kronor in revenue. Exports account for 20% of revenue.

The company says it has not yet decided if it will employ any former Bender staff.

KAL ROGER OTTESEN

newsline...

A U.K. COURT has charged Indian composer/producer Nadeem Akhtar Saifu with conspiring to murder Gulshan Kumar, the Indian music mogul gunned down Aug. 12 in Mumbai, India. Saifu—a known professionally as Nadeem—was released on bail of 300,000 pounds (£48,000) and ordered to reappear Nov. 3 at Bow Street Magistrate Court in London. Indian authorities have initiated procedures to extradite him to face questioning in India about the killing. The composer, who has a string of popular Indian film soundtracks to his credit, had involvement. Kumar was known as India's "pirate king" and built up an empire based on loopholes in Indian copyright laws, selling huge quantities of Indian film music through his T-Series label. At his death, his interests, thought to be worth about \$4 million, included cassette duplication, audio hardware, and film production, as well as washing powder and mineral water. MARK SOLOMONS AND NTVY BRUSHAN

U.K. BROADCASTER EMAP RADIO has canceled its franchise deal with rival Chrislasy Radio for use of the Kiss brand in the territory. Chrislasy, longtime the agreement with its recent \$29.4 million acquisition of radio company Fuse, which operates dance music stations Kiss 102 Manchester and Kiss 105 Leeds (Billboard, Aug. 23). "Empa needs to own and control its brands, and clearly Kiss is one of the strongest," explains Tim Schoonmaker, who says that "the environment has changed" at Fuse since the Chrislasy takeover. Chrislasy now plans to re-brand the Manchester and Leeds stations Galaxy, the name of its Bristol-based dance station flagship. MIKE McGEVEREY

MADRID'S FIRST INTERNATIONAL electronic music festival, DNA '97, held Sept. 18-20, attracted about 25,000 people to the Spanish capital. Some 40 DJs participated, including Britain's Norman Jay and Detroit techno pioneer Kevin Saunderson, although the focus was on local talent. Among the Spanish acts performing at the event were veteran Jose Padilla, longtime resident DJ at the Café del Mar on the Balearic Island of Ibiza, as well as Madelmin, Toni Rox, DJ Paez, Alex Martin, and Charly Brown. DNA '97 took place in an unusual venue, the partly occupied La Puerta de Toledo shopping mall in south-central Madrid, as well as at nighttime venues around the city. HOWELL LEWELLYN

HONG KONG-BASED KPS RETAIL STORES has confirmed the departure of managing director Garric Roman. Sources say Roman, who could not be reached for comment, will remain a consultant on the company's board. Tim Lane, an executive at KPS holding company China Vest, has been named interim managing director. Plans to expand KPS from 34 to 100 stores by the end of the decade (Billboard, Oct. 5, 1996) have been hindered by Hong Kong's new copyright law, which strictly regulates parcel imports. "We are not KPS to be expanding as aggressively as forecast," confirms new KPS CFO Tom Hudak.

GEORFF BURFER

U.S. BROADCASTER THE INTERNATIONAL CHANNEL will air the Channel V Music Awards Oct. 25, one week after they take place before an invited audience of 18,000 at the Indira Gandhi Indoor Stadium in New Delhi, India. The multi-language channel claims some 7 million subscribers in the U.S. and Latin America. Channel V is to broadcast the event Oct. 19.

AN INDUSTRIAL TRIBUNAL IN LONDON has awarded James Whyte, former audit information technology executive at EMI Music's headquarters there, 9,000 pounds (\$14,500) compensation for constructive dismissal. The executive quit in April after two years with the company. After EMI told him he would have to spend 75% of his time away from home, Whyte—who is married with an 18-month old daughter—told the tribunal that on joining the company he was led to expect he would be traveling 40% of his time. The tribunal agreed that EMI's demand was "unreasonable." EMI would not comment on the case. MARK SOLOMONS

LEADING SOUTHEAST ASIAN INDIE Form Music is to use capital raised through its recent public offering in Singapore to develop local A&R in Taiwan. It plans to push Chinese repertoire in that territory though its labels, Taiwan and Taiwan 2, beginning in 1997. The company is run by vocalist Diane Hong. Other Form companies, including Form Music Publications (Hong Kong) Ltd., Form-BEM (Thailand) Co. Ltd., Form Records (Malaysia Sdn. Berhad), and Singapore-based post-production house Form Frameworks Pvt. Ltd., are also set to benefit from the Sept. 3 placing on Singapore's Securities secondary exchange, which raised \$5.3 million. Andrew Craisati, group managing director for Magna Group, which advised Form, says the issue was 96 times oversubscribed. GEOFF BURFER

SMURFS HAVE THE LAST LAUGH

(Continued from preceding page)

took hold in the Netherlands in 1994 after initially failing to capture the imagination of its home market.

Guns Fluit, marketing and A&R manager at EMI Belgium, observes, "This was remarkable because the Flemish audience was receptive to the [Dutch-language] Smurf videos but didn't accept the albums. We had some theories about this, but in the end we believe that the accent was just too Dutch for the Flemish."

Flemish, the language spoken in the northern half of Belgium, is effectively a dialect of Dutch.

EMI Belgium tried to build on the success in the Netherlands with "Smurfmania," which had the same core track listing as the Dutch version of the album but with five additional tracks of Flemish hits. The success of the album gave momentum to the Smurf's recording career.

The 1996 follow-up album, "Smurf-feniks," went a step further and included an impressive list of international hits like "Macarena" and Fool's Garden's "Lemon Tree."

"All songs were translated into Flemish and recorded at Cat Music Studios in Holland," says Fluit, "because they adapted the special technology to make the singer, Flemish session singer Piet van den Heuvel, sound like a Smurf." The combination of pitch-bend technology and delayed playback and recording resulted in the unique Smurf sound. But today, each

European territory has its own formula to create the Smurf intonation."

"Smurf-feniks" crossed the 35,000-sales mark in Belgium at the end of last year, thanks to a strong track listing and selective TV campaign.

Meanwhile, the European success spawned, with EMI affiliates across Europe releasing Smurf's CDs. "With 200,000 units sold of the first album, the Smurfs delivered Hungary's album of the year and five platinum awards," says Coymann.

With "Smurf-feniks" released this summer and featuring covers of tracks by Supergrass, Spice Girls, Coolio, Peter Dinklage, and Flemish band Coeusens, EMI Belgium says it is close to selling 300,000 units in less than four months, an exceptional achievement in the small Belgian markets.

Fluit—who says the Flemish Smurf version of Supergrass' "Alright"—"Wij Zijn Smurf" [We Are Smurfs]—"is the novelty value of covering such a song helps to create publicity for the project." The only problem with a Smurf song is that it sometimes leads to low airplay; he says, "With 'Alright,' a track we took from the English Smurfs CD, we gained access to radio as well. A solid song with a catchy riff and funny lyrics is the perfect tool to generate airplay."

"But before anyone asked, we got word from Ostin that their repertoire was not available for being Smurfed," adds Fluit.



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HIT OF THE WEEK

JAPAN		GEMANY	
Oricon Publications Inc. 09/29/97		Media Contact: 09/29/97	
THIS LAST	WEEK	THIS LAST	WEEK
1	NEW	1	1
2	1	2	1
3	2	3	2
4	3	4	3
5	4	5	4
6	5	6	5
7	6	7	6
8	7	8	7
9	8	9	8
10	9	10	9
11	10	11	10
12	11	12	11
13	12	13	12
14	13	14	13
15	14	15	14
16	15	16	15
17	16	17	16
18	17	18	17
19	18	19	18
20	19	20	19
SINGLES		SINGLES	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
ALBUMS		ALBUMS	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

THIS LAST	WEEK	THIS LAST	WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
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19	19	19	19
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SINGLES		SINGLES	
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19	19	19	19
20	20	20	20
ALBUMS		ALBUMS	
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THIS LAST	WEEK	THIS LAST	WEEK
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19	19	19	19
20	20	20	20
SINGLES		SINGLES	
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ALBUMS		ALBUMS	
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THIS LAST	WEEK	THIS LAST	WEEK
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19	19	19	19
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SINGLES		SINGLES	
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20	20	20	20
ALBUMS		ALBUMS	
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19	19	19	19
20	20	20	20

CANADA		NETHERLANDS	
SoundScan 09/30/97		Billboard Music Top 100 10/04/97	
THIS LAST	WEEK	THIS LAST	WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
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14	14	14	14
15	15	15	15
16	16	16	16
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18	18	18	18
19	19	19	19
20	20	20	20
SINGLES		SINGLES	
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6	6	6	6
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18	18	18	18
19	19	19	19
20	20	20	20
ALBUMS		ALBUMS	
1	1	1	1
2	2	2	2
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4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

THIS LAST	WEEK	THIS LAST	WEEK
1	1	1	1
2	2	2	2
3	3		

HIT OF THE WEEK CONTINUED

EUROCHART 10/19/97

THIS WEEK	LAST WEEK	SINGLES	MUSIC & MEDIA
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN <small>90% CD</small>	
2	7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) <small>80% CD</small>	
3	2	MEN IN BLACK WILL SMITH <small>70% CD</small>	
4	2	SABINA DE JAMERO BELLINI <small>VEGAS</small>	
5	5	BARBIE GIRL AQJA <small>VEGAS</small>	
6	8	C U WHEN U GET THERE COOLO FEAT 4D 2VZ <small>90% CD</small>	
7	9	STAND BY ME CASH <small>VEGAS</small>	
8	6	THURSTAMPING CHIRAMINBA <small>CD</small>	
9	6	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
10	3	FREE ULTRA NATE <small>90%</small>	
ALBUMS			
1	1	ELTON JOHN THE BIG PICTURE <small>90%HYBRID</small>	
2	2	MARIAN CAREY BUTTERFLY <small>CD</small>	
3	3	SMILE 28 YEARS NOW <small>90%</small>	
4	3	BACK HOMOGENIC POLYGRAM	
5	4	BACKSTREET BOYS BACKSTREET BACK <small>90%</small>	
6	5	ICE CREAMER <small>90%</small>	
7	6	GEMESIS CALLING ALL STATIONS <small>VEGAS</small>	
8	7	PORTFOLIO PORTFOLIO <small>90%</small>	
9	8	HANSTEIN SCHNEIDER <small>90%</small>	
10	9	ROADHEAD ON COMPUTER <small>90%</small>	

MALAYSIA (RIMA) 09/23/97

THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS ARTISTS NOW <small>90%</small>
2	1	THE CHAI GUNG BANG BANG BANG
3	1	BACKSTREET BOYS BACKSTREET BOYS <small>90%</small>
4	NEW	MARIAN CAREY BUTTERFLY <small>90%</small>
5	NEW	VARIOUS ARTISTS POSTALGA BANG BANG BANG
6	NEW	YUNI CHEUNG WANMA GO FOR A BLOW WITH YOU <small>90%</small>
7	5	VARIOUS ARTISTS MEAT 60% <small>90% RECORDS</small>
8	NEW	THE GOOD FAMILY NO WAY OUT <small>90%</small>
9	NEW	INNUENDO INNUENDO BANG BANG
10	10	VARIOUS ARTISTS BA PHAN LONG <small>90%</small>

SWEDEN (GLF) 09/26/97

THIS WEEK	LAST WEEK	SINGLES	MUSIC & MEDIA
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN <small>90% CD</small>	
2	7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) <small>80% CD</small>	
3	4	C U WHEN U GET THERE COOLO FEAT 4D 2VZ <small>90% CD</small>	
4	3	KUNG FOR EN DAC MADRUS UGGLA <small>90%</small>	
5	6	MEN IN BLACK WILL SMITH <small>70% CD</small>	
6	5	FREE WATER BURN BLOODSUNND GUNG <small>90%</small>	
7	8	NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. FEAT PUFF DADDY & MASE <small>80% CD</small>	
8	9	GUESS WHO'S COMING TO DINNER ON ALBAM <small>90%</small>	
9	10	GOTHAM CITY R. KELLY <small>VEGAS</small>	
ALBUMS			
1	1	AQJA AQUARIUM <small>VEGAS</small>	
2	NEW	ELTON JOHN THE BIG PICTURE <small>90%HYBRID</small>	
3	2	MARIAN CAREY BUTTERFLY <small>CD</small>	
4	3	SMILE 28 YEARS NOW <small>90%</small>	
5	4	BACKSTREET BOYS BACKSTREET BACK <small>90%</small>	
6	5	NO DOUBT TRAGIC KINGDOM <small>90%</small>	
7	6	SARAH BRIDGES TIME <small>90%</small>	
8	7	SPICE GIRLS SPICE <small>VEGAS</small>	
9	8	PRODIGY THE FAT OF THE LARD <small>90%</small>	

NORWAY (Donten Gang Norway) 09/30/97

THIS WEEK	LAST WEEK	SINGLES	MUSIC & MEDIA
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN <small>90% CD</small>	
2	7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) <small>80% CD</small>	
3	2	MEN IN BLACK WILL SMITH <small>70% CD</small>	
4	3	STAND BY ME CASH <small>VEGAS</small>	
5	8	STAND BY ME CASH <small>VEGAS</small>	
6	9	STAND BY ME CASH <small>VEGAS</small>	
7	6	STAND BY ME CASH <small>VEGAS</small>	
8	5	STAND BY ME CASH <small>VEGAS</small>	
9	4	STAND BY ME CASH <small>VEGAS</small>	
10	10	STAND BY ME CASH <small>VEGAS</small>	
ALBUMS			
1	1	POSTHUMOUS EISENHEIM <small>90%HYBRID</small>	
2	NEW	ELTON JOHN THE BIG PICTURE <small>90%HYBRID</small>	
3	NEW	BIG BROTHERS IN THE HOUSE <small>90%</small>	
4	NEW	ELTON JOHN THE BIG PICTURE <small>90%HYBRID</small>	
5	NEW	ELTON JOHN THE BIG PICTURE <small>90%HYBRID</small>	
6	4	JIM HONORIS EXPERIENCE <small>RECORDS</small>	
7	5	ELTON JOHN THE BIG PICTURE <small>90%HYBRID</small>	
8	6	GEMESIS CALLING ALL STATIONS <small>VEGAS</small>	
9	7	ANDREA BOCCALI ROMANZA <small>90%</small>	
10	8	MARIAN CAREY BUTTERFLY <small>CD</small>	

SPAIN (APV/ALE/M) 09/24/97

THIS WEEK	LAST WEEK	SINGLES	MUSIC & MEDIA
1	1	CANDLE IN THE WIND 1997 ELTON JOHN <small>90% CD</small>	
2	2	SABINA DE JAMERO BELLINI <small>VEGAS</small>	
3	2	TONIGHT ELTON JOHN <small>90%</small>	
4	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) <small>80% CD</small>	
5	5	NEW	
6	4	BITTERSWEET SYMPHONY THE VERVE <small>VEGAS</small>	
7	6	HONEY MARIAN CAREY <small>CD</small>	
8	7	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
9	3	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
10	8	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
11	9	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
12	10	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
13	11	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
14	12	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
15	13	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
16	14	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
17	15	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
18	16	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
19	17	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
20	18	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
21	19	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
22	20	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
23	21	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
24	22	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
25	23	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
26	24	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
27	25	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
28	26	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
29	27	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
30	28	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
31	29	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
32	30	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
33	31	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
34	32	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
35	33	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
36	34	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
37	35	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
38	36	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
39	37	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
40	38	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
41	39	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
42	40	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
43	41	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
44	42	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
45	43	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
46	44	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
47	45	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
48	46	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
49	47	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
50	48	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
51	49	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
52	50	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
53	51	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
54	52	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
55	53	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
56	54	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
57	55	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
58	56	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
59	57	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
60	58	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
61	59	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
62	60	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
63	61	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
64	62	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
65	63	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
66	64	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
67	65	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
68	66	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
69	67	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
70	68	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
71	69	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
72	70	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
73	71	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
74	72	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
75	73	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
76	74	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
77	75	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
78	76	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
79	77	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
80	78	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
81	79	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
82	80	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
83	81	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
84	82	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
85	83	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
86	84	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
87	85	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
88	86	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
89	87	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
90	88	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
91	89	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
92	90	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
93	91	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
94	92	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
95	93	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
96	94	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
97	95	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
98	96	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
99	97	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	
100	98	EVERYBODY BACKSTREET BOYS <small>90% CD</small>	

PORTUGAL (Phonogram/PI) 10/03/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	DANIEL MEIRELES SEIADU COM ARROZ <small>90%</small>
2	2	PAULO GONZO GOSE TUO <small>90%</small>
3	3	SANTANA SUMMERGAMES <small>90%</small>
4	4	BACK HOMOGENIC <small>90%</small>
5	5	THEY CALL ME LUCAS <small>90%</small>
6	6	ROCKSTROY BACKSTREET BOYS <small>90%</small>
7	7	SARAH BRIDGES TIME <small>90%</small>
8	8	NEW LEOPOLD REIMASTERS <small>90%</small>
9	9	MARIA CALLAS THE VOICE OF THE CENTURY <small>90%</small>
10	10	GABRIEL PENNADOR OLBEIRA CANECA <small>90%</small>

DENMARK (IFP/Nations Marketing Records) 09/25/97

THIS WEEK	LAST WEEK	SINGLES	MUSIC & MEDIA
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN <small>90% CD</small>	
2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) <small>80% CD</small>	
3	3	MEN IN BLACK WILL SMITH <small>70% CD</small>	
4	4	C U WHEN U GET THERE COOLO FEAT 4D 2VZ <small>90% CD</small>	
5	5	SUPER HERO WAZE <small>90%</small>	
6	6	C U WHEN U GET THERE COOLO FEAT 4D 2VZ <small>90% CD</small>	
7	7	YOU ARE HERE WE'VE FOUND GEORGE MICHAEL <small>VEGAS</small>	
8	8	CASH LOVE SINGING LINDA <small>90%</small>	
9	9	LOWEY NINA <small>90%</small>	
10	10	I FEEL YOUR SINCEFROG FEATURING THE GRIM REAPER <small>90%</small>	
ALBUMS			
1	1	SARAH BRIDGES TIMELESS NOW <small>90%</small>	
2	2	BILLY JOEL GREATEST HITS VOL. 3 <small>90%</small>	
3	3	LEOPOLD REIMASTERS <small>90%</small>	
4	4	AQJA AQUARIUM <small>VEGAS</small>	
5	5	NEW LEOPOLD REIMASTERS <small>90%</small>	
6	6	BACKSTREET BOYS BACKSTREET BACK <small>90%</small>	
7	7	MIKAL LARSEN TO ROCK NOTHING TO LOSE <small>90%</small>	
8	8	ANDREA BOCCALI ROMANZA <small>90%</small>	
9	9	JUDICE SOMETHING TO FEEL <small>90%</small>	
10	10	ANDREA BOCCALI ROMANZA <small>90%</small>	

FINLAND (Svevia/PI) 09/22/97

THIS WEEK	LAST WEEK	SINGLES	MUSIC & MEDIA
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN <small>90% CD</small>	
2	2	MIRA MANA APRIANTA <small>90%</small>	
3	3	MIRA MANA APRIANTA <small>90%</small>	
4	4	HYVA KARINA ENKESKJER <small>90%</small>	
5	5	BARBIE GIRL AQJA <small>VEGAS</small>	
6	6	STAND BY ME CASH <small>VEGAS</small>	
7	7	THE DRUGS DON'T WORK THE VERVE <small>VEGAS</small>	
8	8	THE AGE OF LOVE SCOOTER <small>90%</small>	
9	9	THE DRUGS DON'T WORK THE VERVE <small>VEGAS</small>	
10	10	MIYAN MUNITA EL DO LEHTIVÄHE <small>90%</small>	
ALBUMS			
1	1	NO HONORS HYVA KARINA A HONKUNEN <small>90%</small>	
2	2	LEO ZEPPELIN REMASTERS <small>90%</small>	
3	3	OCHI AQUARIUM <small>VEGAS</small>	
4	4	ONE CALIFORNIA <small>90%</small>	
5	5	ORION THE FUTURE INTO INFINITY <small>90%</small>	
6	6	SCOOTER THE AGE OF LOVE <small>90%</small>	
7	7	BACKSTREET BOYS BACKSTREET BACK <small>90%</small>	
8	8	THE DRUGS DON'T WORK THE VERVE <small>VEGAS</small>	
9	9	RHAPSODY PLAYERS <small>90%</small>	
10	10	MICHAEL JACKSON ELODIO ON THE DANCE FLOOR - HÖSTÖR <small>90%</small>	

MUSIC WISE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FINLAND: Rook group CMX has released a triple-CD retrospective of a 10-year career that has taken it from humble indie roots to mainstream success. Released Sept. 1

EMI Hemisphere Series Spans Global Genres

THE EMI HEMISPHERE series is a new, mid-priced array of music from Brazil, Spain, the Middle East, Japan, and the U.S. At the same time, front-line Hemisphere releases include music from The Edge Of Europe, a compilation of contemporary music from Portugal, including the acclaimed mix of the fado tradition and European chamber music created by the group *Madredeusa*.

Launched in 1994 under series coordinator and producer Gerald Seligman, EMI Hemisphere has consistently provided informed and smartly packaged collections of repertoire from around the globe, drawing heavily, but not exclusively, from the traditional EMI catalog affiliates.

A few of the releases have been devoted to the music of a single artist, such as "Simone." The EMI Hemisphere series has also featured mid-priced titles. Bringing together the best of nine albums that the Brazilian singer recorded for EMI in the beginning in the early '70s, the album reissues Simone's most stated and soulful interpretations of songs by several of Brazil's greatest songwriters, Milton Nascimento, Tom Jobim, Chico Buarque, Chico Buarque, and others.

"You listen to the near vibrato-less alto of Simone and sense not so much a fire but smoldering embers," writes Seligman in the album's liner notes. "Her balladry is sinuous, sultry, moody. And her uterpus moments swing but do not lose that sense of intimacy, that seductiveness."

Hemisphere taps the flamenco roots of the mid-priced *Madredeusa* Of Flamenco Gaiter, tracing the roots of the style with concert recordings by Melchor de Marchena from the early 1900s and Huelva from 1961; the guitarist known as Sobieski, also from 1961; and Niño Ricardo from 1970. "All of us youngsters would look up to him, trying to learn from him and copy him," flamenco superstar Paco de Lucía is quoted as saying of Ricardo in the album's liner notes. The quality of these early recordings is basic at best, but the artistry of these guitarists needs little embellishment.

The recording of "Mevlana: Music Of The Whirling Dervishes" highlights a Turkish sacred musical tradition that traces its roots to the founding of the Sema ceremony in the 13th century by Rumi poet and mystic Jalalu'ddin Rumi, who became known as Mevlana. Performed with the Istanbul Ensemble, the music is two-stringed violin, and the *seg* a mournful-sounding flute. Mevlani music is intrinsically meditative. "We don't so much enjoy the music as we

are prompted to reflect within it," writes vocalist Nihal Yazici, who is featured on the album as a singer and conductor of the Istanbul Sema Group Mevlani Music Board Orchestra.

Equally entrancing to Western ears is "Lullaby For The Moon: Japanese Music For Koto And Shakuhachi." The composition of 1968 on this set showcases the koto, a 6-foot-long wooden box stringed with 13 silk strings, and the *shakuhachi*, a bamboo flute nearly 2 feet long with a total range far wider than that of a Western instrument. The instruments they produce are sparse yet lovely.

There is nothing sparse nor meditative about "Beanoles: Arc de Triomphe." A joyous and rollicking celebration by Louisiana's masters of Cajun music, recorded in Paris and originally released in 1976. This Hemisphere release marks the album's first appearance on CD.

"Music From The Edge Of Europe" is the memorable title of the album from Hemisphere sampler of sounds from Portugal, which, like previous releases in the series, uses a catchy concept to bring deserved attention to artists outside the pop mainstream. In this case, the common thread running through this music is the poetic power of Portuguese fado tradition.

That power is present in the *guitarra portuguesa* of Carlos Paredes, in the accordion arrangements of Dancel Odebrecht, and in the fado queen Amália Rodrigues, in the piano pieces of António Pinho Vargas, and in the synthesizer-based "chamão" folk creations of Madredeusa.

Fado is a tradition paradoxically both sorrowful and inspirational at the same time. As singer-songwriter Sérgio Godinho is quoted as saying in the album's liner notes: "The Portuguese soul always liked alternating between sun and shadow."

BORDER CROSSINGS: Germany's Ruf Records is handling the European release of "The Songs Of Janis Joplin Live Over Here," a 18-song tribute album featuring covers by Pat Mahal, Koko Taylor, Etta James, Lonnie Brooks, Lou Ann Barton, and others. The album was released by Plummy Entertainment in the U.S. earlier this year (Billboard, April 12).

Home & Abroad is a biweekly column spotlighting the activity of the international music business and the artists who make it happen. *Informal* may be sent to Thom Duffy, Billboard, 23 Eldridge St., Los Angeles, WBEZ/TAH, or faxed to 44-171-223-2316.

HOME & ABROAD



by Thom Duffy

A&M Banks On Good's 'Underdogs' Vancouver Band Eyes Canadian Breakthrough

BY LARRY LEBLANC

TORONTO—Little known elsewhere in Canada, Vancouver hometown heroes the Matthew Good band are seeking a North American breakthrough with their sophomore alternative rock album, "Underdogs," which almost never got recorded.

Originally entrancing to Western ears is "Lullaby For The Moon: Japanese Music For Koto And Shakuhachi." The composition of 1968 on this set showcases the koto, a 6-foot-long wooden box stringed with 13 silk strings, and the *shakuhachi*, a bamboo flute nearly 2 feet long with a total range far wider than that of a Western instrument. The instruments they produce are sparse yet lovely.

"I'm looking forward to breaking Matthew in the U.S.," says Dana Millman, senior VP of A&R for Mercury. "The record is contemporary but timeless. Matthew is a brilliant songwriter." Led by dynamic 26-year-old singer/guitarist/songwriter Good and consisting of Ian Browne (drums), Geoff Lloyd (bass), and Dave Genn (guitar/keyboards), the band caused a considerable stir here last year with its 1995 debut album, "Last Of The Ghetto Astronauts."

Released independently on the band's own MGB label and distributed by Outside Music nationally, the jangly-fi-fi set was a critical success, according to the band's manager, Frank Wiegert of Teamworks Production Management in Vancouver. The album was not released outside the U.S.

"From an indie standpoint, their success recalls the Barenaked Ladies," says Lane Orr, buyer with the 14-store A&M Sound chain in Vancouver. "They have lots more. This is home music going to be a national record."

Albeit mostly in Vancouver, the first album's significant sales led to the greater interest by outside labels. The band can label deals lack of interest from Canadian-based labels. Vancouver industry figures have long complained of the indifference to the city's talent by Canadian A&R, which is primarily based in Toronto.

BIG IN VANCOUVER

Recalling how impressed he was when he heard an advance cassette of the track "Alabam Motel Room" from "Ghetto Astronauts," came to the music director of album rock CFOX Vancouver, says "I called [independent record promoter] Bobby Galt the next day and said if he'd get us a CD of the track, we'd play it immediately."

Robson says that three songs from "Ghetto Astronauts" as well as the title track from the independently released album were sent to the city's highest radio. "When we did 'gold' testing in July, 'Symbolic White Walk' [from 'Ghetto Astronauts'] was the best song, leading over tracks by Pink Floyd and Led Zepplin."

He adds, "If [Toronto] modern rock station CFNY had played any Toronto band, it would have had to be the Matthew Good Band. It would have been signed from day one. We called virtually every [Canadian record company] and said, 'This band is testing through the roof. They're the biggest band on the station outside of Toronto.' It's the best music I've heard on [Toronto's] Queen Street. They're just not interested."

In December 1986, the group signed an international music deal with Los Angeles. The new age/Jazz/A&M

label, says Wiegert, hoped to launch a base of support in the rock marketplace. In mid-January, the first day of pre-production for "Underdogs," which was produced by Warren Lawsey (Midnight Jullian Cooper), Wiegert was notified that BMG Entertainment North America was merging the decade-old Private Music into Windham Hill. High Street Records, part of Private's 50-person staff was being cut significantly (Billboard, Jan. 25).

We hadn't rolled the tape for 20 minutes [in the session] when I got a call from [an executive at] Private Music saying everybody in the company had been let go," says Wiegert. "I was told the company was closing its doors in 48 hours. Obviously, we had to put a halt to production."

The band found itself now being handled by Windham Hill, whose executive Wiegert is now working with such a hard-rock edge act. "On the day we got the word [of the merger], we started the divorce process," says Wiegert. In mid-March, after negotiations, Windham Hill/High Street released the group from its contract.

In May 1987, the act released "Baygon" on its MGB label. According to

'If Canadian A&R reps don't see the band in Toronto, they're just not interested'

Wiegert, the EP has sold 3,000 copies. Despite its two-month setback as it fully parted with Private Music, the group decided to record a new album regardless of label support. Lawsey was telephoned in England and asked if he'd work with the band without label financing. He agreed. Vancouver Sound Canada's A&M Island/Motown affiliate

was contacted in an offer of long-priced studio time on space.

While recording at Vancouver Sound in May, John Resti, chairman of PolyGram Canada, came to listen to several of the album's unedited tracks. Impressed, he immediately offered a worldwide deal with PolyGram Group Canada's A&M Island/Motown affiliate.

The band, however, balked at a worldwide deal because it was receiving significant U.S. label interest. But Reid wasn't keen on a domestic signing.

"I'm not a great fan of rock, as interesting as the U.S. petted out, Reid suggested that "Underdogs" be released under a distribution agreement, followed by the band signing to a worldwide label. Reid indicates that he was determined to lead the group. "I absolutely went after this band," he says. "What surprised me most is that the band is young, here's a star, he writes great songs, and there's a great team that he's put together that has created a great sound. [EM] is a great publishing Canada president] Michael McCarty deserves a lot of credit for lacking Matthew from the start."

Wiegert says he has had a deal with Good since 1984. "Matthew's completely world-class. His lyrics are among the most intelligent and powerful I've ever heard. He's a multi-talented, memorable. After listening to this

record or seeing him live, more than a day later, the melodies start bubbling up inside your head."

"Everything Is Automatic," the lead single from "Underdogs," is being serviced to radio on Tuesday, 7/9. A video of the track, directed by Bill Morrison, will be serviced to Canadian video outlets later in the month.

"We're on our power rotation for the song," says CFOX's Robson. "While it's a good thing, 'Apurition' is going to be monster." Island/Motown, senior VP of A&M/Island/Motown, is optimistic about an early national breakthrough for the group. "Obviously, rock radio in Vancouver and west will be hot for this record, and we'll then try to break it across the country," he says.

Much of the Matthew Good Band's popularity has been due to CFOX's enormous airplay of "Ghetto Astronauts." A different lineup of the act, an acoustic folk group with cello, violin, and piano, had previously released two albums, "The Sound of Silence" in 1985 and "Epiphany" in 1984, both sold Gold's Black Spinning Diska. Both sold "less than a thousand copies each," says Wiegert.

Good says that in the first four months after its release, "Ghetto Astronauts" sold may be 800 copies. Then it was distributed to radio and released (in June 1986), the album started selling huge amounts."

FROM FOLK TO ROCK

What's intriguing to many industry observers is how Good, a long-standing figure in Vancouver's folk scene, was suddenly transformed into an unbridling rock star. "We've been recording since the summer of 1985."

"I got caught up in that whole [folk music] circle, and I hated it," says Good. "It's terrible to get on a stage and play to people, thinking 'I have nothing in common with any of these people.' [The original lineup of the band] went into the '80s, I quit, and the Ficks and I were going to record another eight songs, but those songs were scrapped when the band broke up."

"I was playing folk and folk band and switch to rock music while in a hotel room in Edmonton, Alberta, on the final day of his group's 1985 national tour. "I was listening to the Ficks and I just said to myself, 'I want to do something like this.' [The switch] was overnight. The funny thing about 'Last Of The Ghetto Astronauts' is that it all occurred in the same room at the Vashall [Amphitheater]. I couldn't afford to buy an electric guitar. We sounded like a rock band even though we still were playing folk. The lack of bottom end on that record."

While Good's previous recordings had been rushed projects, "Underdogs" was a carefully planned project. Vancouver Sound and a month of mixing at Bank Junk and Genesis studio in London.

Produced by Courage Artist and Touring, the Matthew Good Band will open Aerosmith's Oct. 25 show at the Pacific Coliseum in Vancouver. This will be followed by a tour of the West Coast by Vancouver Sound and a month of mixing at Bank Junk and Genesis studio in London.

TOKYO

THE BILLBOARD SPOTLIGHT

Fast-Paced Tokyo Is The Music Capital Of The World's Second-Biggest Market

Corporate Headquarters And The City's Street And Club Scenes Set The Cutting-Edge Tone For Japan And Beyond

BY STEVE MCCLURE

To say that Tokyo is the center of the Japanese music scene is almost redundant, for the simple reason that Tokyo more or less is the Japanese music scene, period. From the earliest days of the Japanese recording industry in the 1920s, Tokyo has been Japan's unquestioned music capital.

Tokyo is where you'll find the head offices of all major Japanese record companies and publishers, as well as most of the country's major production agencies and concert promoters. All of Japan's major media—news-papers, TV and radio—are headquartered in the Japanese capital. For anybody wanting to make it

in the Japanese music industry, whether it's as an artist, manager/producer, publisher or label executive, being based in Tokyo is a must. While regional centers such as Osaka, Fukuoka and Ohiwasa have thriving local music scenes, going to Tokyo to make it big is still the long-term goal.

The effects of decisions made in Tokyo head offices are felt all over this country of 125 million people almost instantly, while the pop-culture trends that emerge from Tokyo's street, club and "live house" scenes set the template for kids in the rest of the country.

The main reason why the head offices of all Japanese companies, including music companies, are in Tokyo is that almost every industry in Japan has to deal with government offices to get business permits or authorization to whatever," says Katsumi Nishimura, executive director of music

publisher J-WAVE Music, which—naturally enough—is based in Tokyo.

POST-WAR PROSPERITY

Tokyo's rise as a music-business center parallels the development of the Japanese music business as a whole, especially in the post-war era of economic expansion. Before World War II,

few Japanese families could afford luxuries such as phonographs, but the rapid increase in prosperity followed the devastation of the wartime era meant that records became part of people's everyday lives.

Another crucial factor in the rise of the Japanese music business was the strong American cultural influence that came with the 1945-52 Occupation and the enduring U.S. military presence. Many Japanese got their first taste of such genres as

country music, rockabilly and modern jazz thanks to the American Armed Forces' Far East radio network (FEN). On the business side, pioneering music publishers, promoters and label executives often got started in the business by working at U.S. military bases, either as musicians or by supplying talent.

By the mid-'90s, the Japanese music industry was the world's second-biggest, with pre-recorded music shipments worth more than \$6 billion annually. With so much of the industry concentrated in Tokyo, the Japanese capital became one of the world's major music centers.

THRIVING CLUB SCENE

One of the best places to get a feel for Tokyo's music culture is the club scene, one of the most fertile sources of new musical trends. Some styles—techno and reggae, for example—break out of clubland into the mainstream, while others, such as acid-jazz, lounge/retro pastiche and bossa nova, remain the preserve of the clubbing cognoscenti.

Yellow usually tops lists of key Tokyo

clubs. The range of music that can be heard in its subterranean confines is all over the map, which is why the club publishes a handy monthly guide listing the genres being highlighted on a given night. It could be ambient, acid-jazz, '80s house—anything's possible. The DJ could be someone like well-known Japanese platter-spinner/producer Satoshi Tomiie or an overseas artist like the inimitable Force.

Other clubs are more specialized when it comes to the musical menu. Aoyama's Mix, for example, is largely a reggae place. At its post-midnight peak, it's packed to the gills, and as the excitement level mounts and the room gets smokier and smokier, the oxygen level becomes dangerously low. One club habitu  claims his cigarette lighter wouldn't light up on one particularly crowded Mix evening. Maybe they

should have a resident canary like they used to have down in the coal mines. Up Koto-dori in Aoyama is another important club, Blue, where the music ranges from jazz and Latin to '70s R&B and funk.

Many Tokyo clubs pride themselves on being hard to find, which helps create that vital only-we-know-about-this-place-so-it-must-be-cool vibe. The liner notes of one of the best collections of early-'90s Tokyo club music, "Japanese New Vibes," features descriptions of several clubs, some of which insisted on not having their address or phone number listed. Now that's cool. Some clubs, like Bar Aoyama, don't even have a sign—you just have to know which door to try.

The best place to go in Tokyo to check out cutting-edge indie rock bands is Milk, in the Ebisu district. Based on the theme "eros and rock," Milk features a schlock-future decor

that recalls the Korova Milk Bar in "A Clockwork Orange." Sexual motifs abound. An old Betty Page film loops endlessly on one wall. At the main bar in the basement, an illuminated display case features dildos of all descriptions.

Upstairs, the emphasis is on live—and very loud—indie music. The audience is evenly divided between hippy-thrasher cluboid types, both Japanese and foreign,

and hard-core indie fans. Milk is now a stop on the must-be-seen list of Tokyo night spots for visiting foreign snowbird celebrities.

Other noteworthy Tokyo clubs include Jirocho (reggae, famous for

Continued on page 66



The Velvet Underground



Tower Records



VITAL STATISTICS



VENUES

On Air West, 2-3 Maruyama-cho, Shibuya-ku; Tel: 5458-4646

Capacity: 550-600
Club Quattro, Quattro by Parco 5F, 32-13 Udagawa-cho

Shibuya-ku; Tel: 3477-8750
Capacity: 600-700

On Air East, 2-14-9 Dogenzaka, Shibuya-ku; Tel: 3476-8686

Capacity: 800

Nishin Power Station, 6-28-1 Shinjuku, Shinjuku-ku; Tel: 3206-5270

Capacity: 830

Liquid Room, Hyumax Pavilion 7F, 1-20-1 Kabukicho, Shinjuku-ku; Tel: 3200-6831

Capacity: 817, 1,000

Club Citia, 4 Ogawacho, Kawasaki-ku, Kawasaki-ku; Tel: 3224-7888

Capacity: 1,200

AKASAKA BIZ, 185 Square, 5-3-6 Akasaka, Minato-ku; Tel: 3224-0567

Capacity: 1,344

Nakano Sun Plaza Hall, 4-1-1 Nakano, Nakano-ku; Tel: 3388-1151

Capacity: 2,222

Tokyo Newell Nankin Kaikan Hall, 5-3-1 Shinjuku, Shinjuku-ku; Tel: 3356-1111

Capacity: 2,406

VelFara, 7-14-22 Roppongi, Minato-ku; Tel: 3746-0055

Capacity: 2,500

Hibiya Yagel Ongaku-odo, 1-5 Hibiya-koen, Chiyoda-ku; Tel: 3575-6388

Capacity: 2,664

NHK Hall, 2-2-1 Jinnan, Shibuya-ku; Tel: 3465-1751

Capacity: 2,664

Nippon Budokan, 2-3 Kitano-maru-koen, Chiyoda-ku; Tel: 3225-1100

Capacity: 14,130

Tokyo Dome, 1-3 Koraku, Bunkyo-ku; Tel: 3811-2111

Capacity: 60,000

MNY, 109 Building, 28-6 Udagawa-cho, Shibuya-ku

Capacity: 500-600

Europe, 1-13 Koraku, Bunkyo-ku; Tel: 3811-2111

Capacity: 60,000

MUSIC RETAILERS

Tower Records, 1-22-13 Jinnan, Shibuya-ku

Capacity: 50-100

Virgin, 3-30-16 Shinjuku, Shinjuku-ku

Capacity: 2-2-27 Roppongi, Minato-ku

Capacity: 50-100

Strong in world music, soundtracks and "healing" music

Yamaha Music, 4-5-6 Giza, Chuo-ku

Capacity: 50-100

Flagship store in high-priced Giza district, strong in Japanese pop and classical repertoire



Hitokuchi-zaka Studio, 4-3-31 Kudan-kaia, Chiyoda-ku; Tel: 3263-1097

Capacity: 50-100

Acts that have recorded here include

Matoharu Sano, Tamiyo Okuda, Yousui Inoue, Purfly, Little's, The Alltime Dramas Come True, Takao Kusagi, Kei Ogura, Fumiyu Kaji, The Boom, Great 3, The Post Best, Bonnie Pink, Sakebu Shin-iro Kai and The Collectors.

On Air Azabu Studio, 2-24-13 Nish-azabu, Minato-ku; Tel: 3498-4646

Capacity: 50-100

Among the artists who've worked here are Tomoyasu Hotel, Noriyuki Makihara, Armi Ozaki, Yoshihiro Kai, VS, Minsko Yoshida, Hotei Saijo, Masahiro Motoki and Kazumasa Oda Kyoshiro Imawano.

Onkie Hana, 1-23-8 Giza, Chuo-ku; Tel: 3564-4181

Capacity: 50-100

Acts that have recorded here include Linenberg, Shang Shang Typphoon, Elephant Love, Tomoyasu Hotel, Naomi Tamura, Tatsuro Yamashita and Yukihito Takahashi.

Sony Music Shinanomachi Studio, 6-8 Minami-Tomomachi, Shinjuku-ku; Tel: 3358-8071

Capacity: 50-100

Acts that have recorded here include Yoshinobu Kubota, Hertz Hancock, Kodo, Purfly and Judy And Mary.

Victor Studio, 2-21-1 Jingu-mae, Shibuya-ku; Tel: 3263-0111

Capacity: 50-100

Acts that have recorded here include Southern All Stars, Sheena And The Rokkets, SHAR Komi Hirose, Ua, Ryuchi Kawamura, Cocco and Kenji Morita.

InterFM, Contemporary pop aimed at expatriate community (broadcasts in English)

J-WAVE (FM Japan), Adult pop

NHK FM, Classical

Tokyo FM, Talk/pop music



Full TV

NHK Japan Broadcasting Corp., (no general and one educational channel)

Nippon Television Network (NTV)

Capacity: 50-100

Capacity: 50-100

Capacity: 50-100

Capacity: 50-100

Capacity: 50-100

Capacity: 50-100

Capacity: 50-100

SPOONPERMI

Japan, the land that gave the world the cuddly animated character Hello Kitty, is a nation obsessed with Cute. One of Tokyo's best punk bands, Spoonperm, deconstructs that obsession with the song "Parada," in which lead vocalist Masuo Honda shows off her amazing vocal skills, switching from a piercing screech to a guttural growl in the twinkling of an eye.

The band's 1996 debut album, "Best" (Musica Records) is classic angry punk, with a large dose of social satire. Honda used to be on the fast track to Japanese media superstardom. Signed as a "tarento"—or all-around entertainer—to major agency Yoshimoto Kogyo, she was slated to be the latest female co-host of popular midday TV show "Waratte Itomo,"

but a long period of illness put her career on hold. When Honda recovered, she found that she'd been left by the wayside and had to re-establish her showbiz connections on her own. That just might explain the anger in her singing.

GREAT 3

In a country where record companies, retailers and the media divide music into well-defined categories with an almost obsessive zeal, an eclectic-with-a-capital-E band like Great 3 is a hard sell indeed. Brian Wilson and the High Llamas are the most obvious stylistic reference points for this band, but Hendrix, bluesgrass, soul and Japanese "kayokei" pop are other key influences. The group's 1996 album, "Metal Lunchbox," took Japanese pop to new heights of melodic sophistication and was one of the best things to happen on the Japanese music scene recently. But

because they're hard to pigeonhole, the band's albums haven't been huge sellers. Great 3 was formed in 1994, when guitarist Akito Katayose, bassist Kiyoshi Takakuwa and drummer Kenji Shirane, who had been one-half of the band Rotten Hiss, left to form band Great 3. Katayose, who writes most of the band's material, addresses heavyweight topics such as man's incoherence in the face of love and sings with a rare passion.

COSA NOSTRA

Like Great 3, "Shin-kei" band Cosa Nostra challenges those attempting to pin it down in terms of genres: Latin, rock, acid-jazz, R&B and string pop are just some of the possibilities. Although the band traces its origins back to the early '90s, when producer Tetsutaro Sakurai began a project to put together recordings by

BY STEVE MCCLURE

DJs based in Tokyo's ultra-cool Azabu District, it's only recently that Cosa Nostra has been getting anything like serious attention. The band's lineup now comprises two DJs, one bassist and singers Momoko Suzuki and Reiko Oda. While the better-known Pizzicato Five revels in its archly camp sensibility, Cosa Nostra is more of a straight-ahead pop act, with emphasis

on pop. "Until recently, I used to think English could express the 'groove' or emotions or feelings better than Japanese. But, after listening to many groove-oriented Japanese songs by Original Love, El Malo, Comelus and the Escalators, I found I was wrong."

"There are many new developments on the Tokyo club scene now," says Oda. "And a lot of people who preferred foreign music and didn't pay attention to Japanese music are changing their minds. I think that's because the scene is much improved and more sophisticated compared to what it was 10 years ago."

TOKYO BIBIRBAP CLUB

One of the newest groups on the Tokyo music scene is Tokyo Bibrbap Club, a unique collaboration between veteran Japanese and Japanese-Korean musicians. Their epomously titled 1996 debut album on Toratone Records is an obscure classic. Singer Yvon Inja used to be the vocal teacher for Shang Shyan Typhoon chanteuse Satoko Nishikawa, and it's easy to see why Nishikawa—an amazing singer in her own right—would want to learn from Yvon. Banging a Korean

"chango" drum, during an exotic live performance in traditional Korean "chogori" dress, she sings in rich, powerful tones. Yvon used to share vocal duties with Japanese-Korean guitarist Pak Pae, who left TBC in 1996 to front his own band.

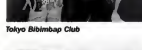
TBC's Hirofumi "Hachi" Kusaga is one of Japan's best guitarists—"I'd put him in the same category as Clapton," enthuses an American musician who's a close observer of the Japanese music scene. Formerly with legendary '70s band Carmen Makii And Co., Kusaga—like many Japanese rock musicians of his generation—eventually grew dissatisfied with the music biz and instead of pursuing pop stardom, started exploring the roots of Japanese music.

"I was playing Korean percussion instruments just for pleasure," explains Kusaga. "I lived in Korea for a year to study music. After coming back to Japan, I wasn't interested in Western popular music; I wanted to do something different. I just imagine forming a band like Bibrbap. Everything happened spontaneously."

The music of TBC is equally rooted in the U.S. Kusaga has been playing reggae. Somehow, TBC's eclectic fusion of Korean, Japanese and reggae music works, and the band puts on one of the best live shows in Tokyo. ■



Spoonperm



Tokyo Bibrbap Club



Great 3

on Polish over patchie. And, as with any Shibuya-kei act worth its salt, there's a heavy retro element to the band's music: phase shifters, Hammond organs, electric stings, backward guitars and distinctly hippie-esque vocals. Cosa Nostra's latest album, "Trip Magic," is heavily indebted to various '60s and '70s archetypes. But this rich sonic palette never overweighs the songs' strong melodies and beautifully produced commercial sheen. Suzuki and Oda sing in both English and Japanese.

"I don't feel any difference between singing in English and in Japanese."

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WA! WHITE ATLAS

MUSIC CAPITAL

Continued from page 63

having a set of swings on which patrons can relax while digging the sounds), Maniac Love (techno), Juice, Matiste, J-Club, Afronomia, Club Mayajama, DJ-Bac, Inokick, Loop, Mission (go-go girls in cages), DX3000, Montage (Latin), Agada Music Bar (afalele and jazz), Web, Lounge Of Digital, Nuba... the list goes on.

RECORD BUYER'S PARADISE
For a variety of reasons—including Japan's retail-price-maintenance system, which sets a uniform price for domestic-only pressed CDs and guarantees the availability of many obscure releases—Tokyo is one of the best places in the world to go shopping for pre-recorded music. Sometimes it seems you can find pretty much anything that's ever been committed to disc.



Arista's Jack Matsumura

was, tape or compact disc in the city's myriad music stores. Shibuya boasts the most music stores of any single Tokyo district, although the city's close second, Shibuya specialty record stores, such as Dance Music Records, Warszawa and Manhattan Records, stock nothing but jazz and funk LPs and 12-inch singles for the benefit of Tokyo DJs, producers and rare-groove aficionados. Need those hard-to-find imports or Donald Byrd riffs? Odds are you can find them at these stores.

Such import-oriented chains as Disc Station and Cicso boast amazingly deep catalogs of hard-to-find punk, independent and alternative releases. Cicso has stores that specialize in genres such as reggae, house, techno, even classical.

Towering above the Shibuya scene is Tower Records' 53,000-square-foot flagship store. With its seven floors, each dedicated to a specific musical genre, the atmosphere is like a department store.

HMV's main Japanese store is also in Shibuya. HMV proudly claims that this store played a crucial role in developing the "Shibuya sound" by focusing attention on Shibuya acts in its latest pop releases.

Many Shibuya record stores unashamedly stock bootlegs sourced from all points on the globe, displayed in eye-catching poster-sized advertisements. Tokyo's bootleg capital, however, is undoubtedly in Shinjuku, just west of the train station. Several shops, often located in postage-stamp-sized apartments, sell an incredibly wide variety of bootleg CDs and videos, almost entirely by Western artists.

As for the retro-retro mark (is the Roppo?) flagship outlet of record chain Wave. Despite the chain's recent business travails, Wave's Roppo store is still one of the best places to buy music in Tokyo, with pair-

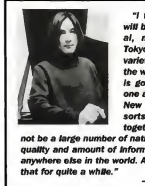
ticularly good soundtrack, world and jazz sections.

Other parts of Tokyo with good record stores include student-oriented district Shomokitazawa, Ikebukuro and even Tori Jinn, where you'll find Yamao Gaki's splendidly appointed flagship store.

THE END OF A TRADITION

Probably the most famous example of Tokyo street-music culture is "hokoten." Starting in the early 1970s, the street beside Tokyo's Yoyogi Park (just up the hill from Shibuya) was closed to cars every Sunday to make possible the weekly hokoten ("pedestrian paradise") extravaganza. Bands ranging from the professional-sounding to the simply awful assaulted the eardrums of Sunday strollers in what became a world-famous ritual.

One regular hokoten sight was the "takenoko-zoku" ("bamboo shoot tribe"), guys and gals dressed in Americanized 50s gear who looked like they were about to head off to the sock hop or the night nubile. Their weekly hokoten performance was evidently the highest point of their week. Top bands, such as current favorites The Boom, got their start as hokoten bands, so if you wanted to see tomorrow's superstars, Yoyogi Park on Sunday was the place to be.



not be a large number of nationalities living in Tokyo, but the quality and amount of information you can get here surpass anywhere else in the world. And I think it's going to stay like that for quite a while.

—Tetsuya Komuro, producer

Through the years, merchants in the adjacent Harajuku district complained about the noise, and when large numbers of Tokyo's largely transient Iranian congregants, explaining that the area was to be replaced (presumably not with bamboo shoots), and in January 1996, hokoten was officially banned. Can't have too much of that sort of scene, grass-roots culture sprouting up, you know.

LIVE HOUSES

For many of these bands, the best

VITAL STATISTICS

Continued from page 64

Tokyo Broadcasting System (TBS) TV Asahi



(monthly unless otherwise indicated)

R&R Newspaper, published by Victor Entertainment Co., circulation 200,000. Foreign and Japanese rock music.

Adib, published by Swing Journal Co., circulation 285,000. Foreign, black music.

Onkaku to Hito, published by Ongaku to Hito Co., circulation 300,000.

Focuses on music-personality interviews, also covers politics, video and sports.

Girl Pop, published by Sony Magazines, circulation 200,000. Japanese girl-idol pop.

Gigs, published by Shinko Music, circulation 200,000. Japanese rock magazine for teenage fans.

Guitar Magazine, published by Rittor Music Co., circulation 200,000.

For amateur musicians.

Guitar (Japanese edition of America's Guitar magazine),

published by Shinko Music, circulation 200,000.

For amateur musicians
Crescendo, published by Shinko Music, circulation 200,000. Coverage of foreign music.

Zappi, published by Recruit Co., circulation 200,000. Includes CD with latest chart entries. Focuses on new domestic releases. Covers music, fashion, karaoke, trendy nightspots.

GB (Guitar Book), published by Sony Magazines, circulation 400,000. For high-school students and amateur musicians.

Swing Journal, published by Swing Journal Co., circulation 300,000. Covers primarily foreign jazz.

Switch, published by Switch Publishing Co., circulation 200,000. Sub-culture magazine.

Song Book, published by Sony Magazines, circulation 300,000. For karaoke fans.

Band Yarouzei, published by Takarajima Co., circulation 200,000. For amateur musicians.

BURNIN', published by BURRN Corp., circulation 200,000. Covers heavy metal.

Parti Partal, published by Sony Magazines, circulation 400,000. Focuses on new Japanese artists for female teenage readers.

Foot's Mate, published by Foot's Mate, circulation 220,000.

both sexes sport outrageous, multicolored coils of hair that say one thing very clearly: we reject mainstream society since no established Japanese company has ever hired somebody who looks like this.

Jack Matsumura, managing director of BMV Japan's Arista Division, says there are just too many good bands on the Tokyo scene for the industry to sign them all.

"A lot of good new bands are coming up," Matsumura says. "There are four or five bands right now that I'd like to sign, but that's just too much for us."

Alex D.D. chairman Tom Yoda is somewhat less optimistic. In yards of artist activities in Tokyo, there's nothing new, nothing strong compared to, say, a year ago. "Yoda says, adding that the music business in the Japanese capital is in good shape. Alex owns the Velfarre disco in the Roppongi bar/disco district.

Club Quattro is one of the best places in Shibuya to hear live music. Quattro is crowded, smoky and noisy, but the sense of immediacy of seeing top-notch Japanese and American acts in such an intimate setting is worth it. Artists appearing at Quattro cover every imaginable part of the musical spectrum, from Tokyo-based Iranian musician-performance artist Sadato to the latest Tokyo girl groups or Japanese surf bands. Tickets to see a show at Quattro live range from \$5 to \$10,000 yen, with one drink

Focuses on domestic Japanese music and music culture.

Music Life, published by Shinko Music, circulation 330,000. Long established, popular among fans of foreign music.

Rockin' On, published by Rockin' On Co., circulation 300,000. Leading Japanese music magazine, primarily covering foreign music. Editor-in-chief Yoshi Shibuya is one of Japan's best-known music critics.

Rockin' On Japan, published by Rockin' On Co., circulation 180,000. Primarily covers the Japanese music scene.

What's in 7, published by Sony Magazines, circulation 200,000. Covers both domestic and foreign music.



Asahi Shinbun (also publishes English-language Asahi Evening News)

The Daily Yomiuri (English-language)

Maishichi Shinbun (also publishes English-language The Daily Yomiuri)

Nihon Keizai Shinbun (also publishes English-language Nikkei Weekly)

Yomiuri Shinbun (also publishes English-language The Daily Yomiuri)

included.

Other key Tokyo live houses include Heaven's Door in Sangenjaya, Loft in Shinjuku and Crocodile in Harajuku.

As for the venue scene, the world-famous Budokan (14,130 capacity) and the Bostles played in 1966 and where artists such as Cheap Trick and Bob Dylan have recorded live albums, the Tokyo Dome (60,000 capacity) and Nakano Sun Plaza Hall (2,222 capacity), as well as many mid-sized and smaller halls.

IN THE STUDIOS
Hitokuchi-zaka Studio, located in Tokyo's Ichigaya district, is generally reputed to be the No. 1 studio in Japan. Other important Tokyo studios include Sony's Shinanomachi Studio, JVC's Aoyama Studio and Avaco. Some acts, such as Aeser Trax, have their own in-house studios.

Studio time in Tokyo is incredibly expensive—so much so that many top Japanese acts simply opt to record overseas, where cheaper studio time means less pressure.

As long as Japan remains a highly centralized society, it's hard to imagine any change to Tokyo's status as the country's music mecca. It's a simple case of being in either the boonies or the Big City—there are few alternatives.

Special thanks to the Foreign Press Center, Japan, for their assistance in the preparation of this Spotlight. ■

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RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • INTERACTIVE • ACCESSORIES

Trans World Sees Record Earnings Chain Looking At Strong 4th Qtr., Strawberries Deal

■ BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—At Trans World Entertainment Corp.'s annual convention, held Sept. 7-10 here, chairman/CEO Bob Higgins let his troops know what kind of Christmas gift he wants to deliver to company shareholders.

He said the company's goal was to obtain earnings of 5 cents per share in the company's fiscal third quarter and then \$2 per share in the fourth quarter. "But after seeing the excitement here [at the meeting], I won't change our goal to \$2.25 a share, but I see no reason why it won't happen," he said. Whatever the final result is, at the least he expects a "record-earning" fourth quarter, he added.

The Albany, N.Y.-based Trans World, which has 45 stores in a position to deliver such a performance, as the company spent 1995 and 1996 implementing a restructuring that is paying off in sales more than just its earnings. At the closing of trading Sept. 25, Trans World shares were fetching their year's high of \$26.75, having climbed from a 52-week low of \$5.625.

One of the things fueling Trans World's success, Higgins told his employees, is the merchandise displayed by field management, which needs to be reinforced at the store level. To remind everyone of his or her accomplishments and ensure that attitude continues to pervade the corporate culture, the convention's slogan was simply "You're a Winner."

"We have never seen the enthusiasm and the team spirit that we have seen today," said Higgins. "It is not on any individual that we are counting on; rather, it's working together. We have built the team to support you."

Higgins told the convention attendees it is important to know how winners are decided upon in the music retail industry. "It's not about being the largest as seen by competitors," he said. "It's how you maximize the assets you have."

Later, in an interview with Billboard, Higgins outlined the convention's theme. The idea is that after what we have been through to get here, we wanted to acknowledge that it is behind us and that they are winners.

Now, the company's job is to be the most profitable music retail chain, he said, noting that if Trans

World consistently delivers profits, that could fuel the chain's becoming the largest music retailer. "One eventually could lead to the other."

On vendors appreciation night at the convention, Higgins reminded suppliers that 1997 marks Trans World's 25th anniversary and thanked them for their support. He added, "I look forward to the next 25 years. This is the best business. It keeps you young forever."

He also told suppliers that the pending acquisition of Strawberries "will be the first of many acquisitions" by the reinvigorated Trans World chain. Trans World has signed a letter of intent to buy the 120-unit chain, which filed for Chapter 11 protection in February.

Speaking to Billboard, Higgins said that on Sept. 30, the U.S. Bankruptcy Court in Delaware will rule on "authorizing the sale," and if things go in Trans World's favor, he hopes to close the deal Oct. 8. Once the deal is closed, Trans World will operate 95 Strawberries stores as a separate division in terms of merchandise, advertising, and pur-

chasing, Higgins said. Ivan Lipton, president of Strawberries, will remain as president of the Strawberries division.

Distribution of Strawberries will be immediately shifted from that chain's Milford, Mass., warehouse to Boston market for Strawberries to open for at least six months to handle other tasks that will be necessary to consolidate the two chains.

After the warehouse is closed, he said, "we will develop a regional merchandising and buying office in the Boston market for Strawberries, which will include store operations, marketing, and merchandising."

Higgins said that Trans World will experiment with this approach because "we think we can learn a lot from this. We are keeping [Strawberries director of store planning] Paul Lironi and the majority of [Strawberries senior VP of merchandising] Al [Wilson's] team. All merchandise orders for the Strawberries stores will come from Al. We believe this is the way to maximize the ability of the [Strawberries] chain."

He said that Trans World will keep the Strawberries name in the New England market, where that

(Continued on page 71)

Rounder 'Baker's Dozen' Due Free Compilation CD A Lure To Catalog

■ BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Like a proud chef dishing up a sampling of his finest culinary creations, Rounder Records has concocted a compilation album of some of its best-selling artists and is

ranges from bluesgrass and zydeco to folk and rock, with contributions from Alison Krauss, George Thorogood & the Destroyers, Nanci Griffith, Bill Morrissey, and others. Rounder is giving away one CD with every purchase of a limited run of any Rounder CD.

Providing extras like the compilation has become a necessity in the highly competitive full restocking environment, in which just about every label now peddles its catalog at discount prices, says Rounder GM Duncan Browne. "Our issue is, How do we break Rounder out from the pack, make it look good appealing, and give retailers some reason to think twice about their Rounder stock?"

He adds, "The whole point of a discount in the first place is to cause retailers to look twice. But if everyone in the world is giving a discount, your product looks just like everything else."

"If you've got the online Fleetwood Mac catalog at a discount and the [Rounder artist] Rory Block catalog at discount, you know what retailers are going to do first? Buy our catalog. And getting this free giveaway that you can either sell or give to good customers might make them think, 'Gee, maybe I

(Continued on next page)



Koch International is the U.S. distributor for Music Club, a U.K.-based compilation label. Pictured, from left, are Steve Bunyan, head of special projects, Music Club; Michael Koch, president, Koch International; Michael Roseberg, VP of sales and marketing, Koch; and Jeff Tamarkin, consultant for A&R and editorial services, Music Club.

U.K.'s Midline Music Club Making Inroads In U.S.

■ BY FRANK DICOSTANZO

NEW YORK—When Music Club, a U.K.-based compilation label, launched its reissue recordings in the U.S. market last year, the British firm was certain its success—through lower prices, value packaging, and strong retail support—could be transplanted onto American soil.

"People tell us how competitive the U.S. market is, and that's true, but it's also competitive in the U.K., where we've made a name for ourselves and are the acknowledged leader in midline reissue product," asserts Steve Bunyan, head of special projects for the label. He adds that the company has every intention of reaching the same pinnacle in the U.S.

To hasten that climb, the label allied itself with Koch International, a leading independent distributor. "It was a perfect match," explains Bunyan. "Koch is an excellent company that wanted to add a midline label with strong potential, and we fit the bill."

Music Club, based in Watford, England, is part of Mains Collection International, a unit of VCI plc, a public company traded on the London Stock Exchange. Besides music, the firm distributes videos, computer software, and books. The label has a successful six-year track record in the U.K., with more than 300 titles and total sales exceeding 10 million units.

According to Bunyan, the audio division, which began with six employees and is now up to 30, has seen annual growth of 20%.

Although the company entered the U.S. market just last November with 16 titles, the selections quickly grew to 45 titles, with plans to reach 50 by year's end. The vast array of categories include ska, jazz, blues, country, world, and everything in be-

tween.

One of its latest midline releases are a best-of from the classic reggae group Toots & the Maytals; a collection of raw English punk (featuring the Sex Pistols, the Buzzcocks, and the Damned); and three world music titles, "Kings Of African Music," "Made In Havana," and "Serenada."

Other titles include "The Great Songs Of Old London Bridge: Pan Pipes Album," "Rapture" by Nurat Faten Aali Khan, "Crazy Dreams" by Patry Cline, "Green & Guitar: The Best Of Peter Green 1977-81," "Mahalia Jackson: Queen Of Gospel," and "Buddhist Chants & Peace Music."

Upcoming releases are "Marilyn Monroe: The Essential Recordings," "This Is The Everly Brothers: 16 Of Their Finest Recordings," and "Tommy Jazz/N'Jazz: Urban Swing Classics From The Jivin' 50's." Currently, one of the label's biggest sellers, notes Bunyan, is "New Flamenco: 15 Hot New Sounds From The Streets Of Spain."

Rather than drawing from its extensive British catalog, the label is tailoring its releases to the American consumer, creating new compilations and adapting others from the U.K. To that end, the label is working closely with retailers, consultants, package designers, and other experts to compile tracks that will appeal to collectors while avoiding music that has been over-exploited.

"The idea behind this label is to break in new boundaries by doing things no one else does," says Bunyan, adding that the public has much broader taste than it is given credit for.

In terms of unit sales, Bunyan expects each title to sell a minimum of 10,000 units over two years, with some selling up to 50,000 units over the same period—a sales pattern, he

(Continued on next page)



giving it to distributors for free in a bid to what appetites for its fall catalog retooling program.

"Rounder Essentials: A Baker's Dozen," which began shipping in early September, showcases 13 artists from the Rounder family of labels, including its Bellshyre Blues imprint and singer/songwriter label Philo. The repertoire

U.K.'S MIDLINE MUSIC CLUB MAKING INROADS IN U.S.

(Continued from preceding page)

notes, the company experienced in the U.S. "Many of our titles have sold 100,000-200,000 units, and that's the similar trend is emerging here but at a much quicker pace."

Helping to drive those sales, he says, is the fact that the label has been able to strategically position itself between the leading reissue labels, like Rhino, while simultaneously achieving the sales volume of a super-budget line.

"We're targeting promotional sales and marketing dollars toward retail, including co-op advertising and listening stations, the label has been able to build in-store presence. "It's essential that our product be highly visible and promoted on the basis of low price and consumer value—after all, that's what we're all about."

Given Music Club's focus on quality and marketing, Bunyan feels that retailers should avoid displaying the recordings in budget sections. "We're really trying to target the label's in-store positioning by having it placed on its own midline section alongside labels like Razor & Tie, but we're aware that we need more titles," he says.

Recent retail promotions have included Tower Records, Blockbuster Music, Media Play, and Harmony House.

Tower, which launched our first U.S. promotion, focused on 15 of our titles in stores around the country," says Bunyan, adding that the recordings were offered at a special introductory price of \$9.99 and advertised in Tower's music magazine. "The retailer's in-house magazine.

And while competition will always be there, he observes, it is certainly not limited to other reissue labels vying for market share. Rather, he says, the label itself is also competing with front-line, top-selling artists. "The fact is a customer with \$20 or \$30 to spend on music has to make choices," he says. "That's why our product has to look exciting."

Although the \$9.99 retail price forces the label to work on tighter margins, he says, the label's low price value it seeks, it also allows the retailer more opportunity to sell the product.

Besides traditional music retail stores, he says, "our aim is to sell Music Club product anywhere records are sold, including mass merchandisers, supermarkets, specialty retail, convenience stores, gas stations, and any other outlet that carries music." He adds that the label has no intention of selling directly to consumers but will supply established online CD sites that sell via the Internet.

"We have a number of titles in Walmart and Kmart, and I'm currently talking to Handelman and Anderson distributors to reach as many sales venues as possible," he says.

Ed Cline, director of buying for Philadelphia-based the Wall Music, a 157-store chain, says, "\$9.98 is a great price point for a quality reissue product." Still, he cautions, a strong marketing plan is ultimately what will help determine whether the product sells or sits in the bin.

"If Music Club is going to offer a minimum of 16-plus tracks and/or an hour of music at \$9.98, how can I argue with that?" asks Sally White, owner of

Sally's Place, a 600-square-foot store in downtown Westport, Conn.—especially, she adds, with the label's selling between \$11 and \$12.98. She stresses that customers are growing tired of paying higher prices for CDs. Nevertheless, she says, customers aren't going to buy something just because it's a good deal. "It also has to be something they want."

Interestingly, says Bunyan, "the reason we've so succeeded in the U.K. is that retailers and the consumer never know what they'll find on the Music Club label." He adds that the company has built its reputation on eclectic titles that appeal to people of all ages.

"Our concern is that no matter what we release that it be right for the potential purchaser." Of course, reaching the top in any market isn't without its slippery slopes. "We've had to learn from others' mistakes and do things better to get into the market," says Bunyan. "After all, the world wasn't waiting for another back-catalog compilation company."

ROUNDER 'BAKER'S DOZEN' DUE

(Continued from preceding page)

better get going on the Rounder title."

The 13 "Baker's Dozen" acts represent Rounder's best-selling artists and "those who historically have a sales spike around holiday season and who have reasonably substantial catalog on Rounder," Browne says.

The success of the campaign hinges on the education of Rounder's primary distributors, Distribution North America (DNA) and Beside, about the promotion so they can pass the information along to retail accounts.

"This is confusing to our distributors. They don't know what to do with something new, and it forces them to call us and talk about it," Browne says. "We are working closely with them. We want to ensure that six months from now we don't want to visit distributors and find a dusty bin full of these CDs."

So far, the plan appears to be work-

ing. "It's free, and that's something that doesn't happen often," says Jim Colson, GM of DNA, who notes he has not seen many promotions of this sort. He says he has been receiving calls from many retailers based on the first round of its restocking program, which ran Sept. 2-19. DNA's second restocking round runs Oct. 27-Nov. 1. "When they find out of 'What's the catch?' from the retailers, and there's a little bit out there is no catch, they are really excited," he says.

Colson adds that the majority of the retail accounts he has spoken with plan to give away the compilation to customers in a variety of ways. For Browne, it makes no difference how retailers disseminate their "Baker's Dozen," as long as the albums prompt them to stock more Rounder repertoire.

"Some are going to give it away to customers for every Rounder Record title they purchase or for every \$50 worth of product they get in the store. Some are going to sell it for a couple of bucks and put the profit in their pocket or insert it into focused customer mailings that will go out with their holiday catalog," he says. "To me, it doesn't matter. We just want retailers and consumers to feel that Rounder is presenting them with something of greater value."

Browne says he expects the promotion to mostly interest focused customers that carry significant catalog product, as well as specialty independent merchants. "It lends itself to retailers that are more attuned to selling and stocking inventory," he says. "If you're a vintage, and Virgin and Tower also are going to do some cool stuff with it."

Although it is too early in the promotion to garner any shipment or sales figures, Browne predicts an increase over last year's restocking numbers. Colson says he is "not certain there will be any complications at the end of the year, but if there are, DNA will find a way to sell them."

newslines...

THE NATIONAL ASSN. OF RECORDING MERCHANTS (NARM) has urged major music distributors to begin tagging CDs with electronic security tags by the end of the first quarter of next year. NARM says it polled members and determined that placing tags on one of every three CDs is an acceptable level of fractional tagging. The trade organization also says it will conduct more evaluations of the technology and its implementation. Progress on source-tagging ground to a halt last year after lawsuits were filed by retailer Target Stores and tag manufacturer Checkpoint Systems against NARM and PolyGram, which had begun applying tags made by Sansone Electronic. The suits were settled out of court, but the process remains stalled.

BORDERS GROUP has agreed to purchase Books etc., a London-based 22-store book retailer in the U.K., for an undisclosed price. After the deal closes Oct. 20, Books will be operated under a new Borders subsidiary, BGI U.K., headed by Books' current chairman/CEO, Richard Joseph, and his existing management team. A spokesman for Borders says the plan is to open supercenters in the U.K. similar to those in the U.S., which will sell a full line of music. Borders Group also says it has opened its first Pacific Rim store, in Singapore. The outlet sells more than 200,000 book and music titles and has a cafe.

TELE-COMMUNICATIONS INC. says its board has approved a stock-repurchase program, in which it may acquire up to \$1.5 billion shares of TCI Group common stock and up to 11.2 million shares of TCI Ventures Group stock. Earlier the Englewood, Colo.-based TCI announced that its TCI Music subsidiary was acquiring Paradigm Music Entertainment Group, operator of the SonicNet and Addicted to Noise World Wide Web sites, for TCI stock valued at \$24 million and the assumption of \$6.5 million in debt. TCI Music acquired DNA, a digital audio programmer, in July and announced its intention to buy the Box WorldWide.

WESTINGHOUSE ELECTRIC received approval from the Internal Revenue Service (IRS) to allow the acquisition of Gaylord Entertainment Co., two major cable networks, TVSN and CMT. The IRS has ruled on the tax-free status of the Gaylord/Westinghouse merger and the spinoff of Gaylord's other properties to its shareholders. Westinghouse also owns 17 radio stations and has announced an agreement to purchase another 98 stations from American Radio Systems.

MEMOREX has increased its visibility in the MiniDisc market with the introduction in September of three 74-minute discs packaged as single units in one of two or three. The suggested retail prices for the discs are \$6.99 for one, \$13.99 for two, and \$19.99 for three. The company says it expects the MiniDisc to catch on in the U.S. as it has in Japan, "where MiniDiscs have all replaced audiocassettes as the portable recording media of choice."

NZK says it has reached agreements with radio syndicator the Alphon Network that give NZK's Internet cybercast programmer Rocktopolis rights on the Net to various syndicated radio shows with major recording artists. New-media music company NZK operates online music merchant Music Boulevard.

ATLANTIC RECORDS has launched a series of online album-premiere events for developing artists on its World Wide Web site (<http://www.atlantic-records.com>), including playbacks of the new albums before they're available at retail. However, the label says artists will not be able to download the music. The albums in the current series include Key Crowley's "Anchorless," Big Creek's "In Memory Of" and Baby Birds' "Ugly Beauty." The Web site also will feature five previously released acts, including Baby Bird. The events will also include artist interviews and videos.

SEAGRAM, parent of Universal Music Group and Universal Pictures, announces that its board has authorized the repurchase of up to 6.4% of its common stock over the next 12 months. That amounts to \$2.8 million shares, which are worth \$812 million at current prices. Earlier, Seagram said it would purchase the 50% stake it didn't already own in the USA Network cable company from partner Viacom for \$1.7 billion cash.

EXECUTIVE TURNTABLE

DISTRIBUTION. PolyGram Group Distribution in New York promotes Van Fletcher to senior VP of sales and branch distribution and Curt Eddy to senior VP of field marketing. They were respectively senior VP of sales and VP of field marketing.

Universal Music and Video Distribution in Los Angeles promotes Bill Vetter to manager of merchandising services. She was national merchandising coordinator.

Word Distribution in Nashville names Bob Eider executive director of sales and marketing. Eider is director of general markets, Dusty Wells director of national accounts, George Gates director of special markets, and Chuck Klein field rep. They were, respectively, senior VP and buyer at Family Christian Stores, sales rep at WEA Distribution, Tennessee field rep for Word Records, national sales manager at Word Distribution, and tele-sales rep for Word Records.

FLETCHER **EDDY**
ERTD in Houston promotes Wayne Carter to executive director of Canadian operations. He was GM of the Toronto branch.

Home Video Distribution in New York appoints Harvey L. Frierison Jr. label manager. He was an R&B music producer.

HOME VIDEO. LIVE HOME Entertainment in Los Angeles appoints Jeffrey D. Fink executive VP of sales and distribution. He was VP of sales and marketing at Epic Distribution Inc. and Vision International home video division.

TRANS WORLD SEES RECORD EARNINGS

(Continued from page 60)

logo is strong. He also sold Trans World plans to grow the Strawberries brand in that market.

If this approach proves successful, Trans World will open more regional offices, which will allow the company to dominate markets,

Higgins said.

Going forward, Trans World plans to grow organically and through acquisitions. With acquisitions, "not only do we get stores, but we get good people. Strawberries is an example of that. We are

excited to get people of their caliber to be on our team in the future," Higgins claims.

Looking at organic growth, Higgins said that Trans World will open "bigger and more powerful stores." As an example, he pointed to a store the company opened in Waterbury, Conn., recently that consists of a Record Town/Saturday Matinee combo store and a Dream Machine arcade, with two separate entrances. Moreover, he said that Trans World is about to open an FYE store in Albany at the Colonic Center.

"That store will take in 27,000 square feet and carry music, CD-ROMs, videos, and comic books and will have a 'great children's department,'" Higgins said. "It will have everything for the music and video lover." The company plans to open two more FYE's in the Detroit area, he added.

At the closing of the Trans World convention, Higgins told employees that the company is on the verge of facing "the ultimate challenge. We have the opportunity to be great and become the industry leader. We are on the verge of having our best year in our history."

"We must seize the opportunity," he continued. "We have to be the best entertainment company in the industry. Are you ready? You're damn right you are."



Northwest By East West. Virgin Records artist Julia Fordham gave a private show recently at the Seattle offices of AEI Music, a programmer of music to about 120,000 businesses worldwide. She is promoting her latest album, "east west." Shown, from left, are David Clifton, guitarist, Mark Leader, director of broadcast programming, AEI; Fordham; Lisa Stanley, VP of music programming, AEI; and Keith Chambers, label relations, AEI.

Allegro Honors Employees

More than 150 people attended independent distributor Allegro's annual Label Conference, held this summer in Portland, Ore. Portland-based Allegro, led by president Joseph Micallef, exclusively distributes a catalog of more than 10,000 music and video titles.

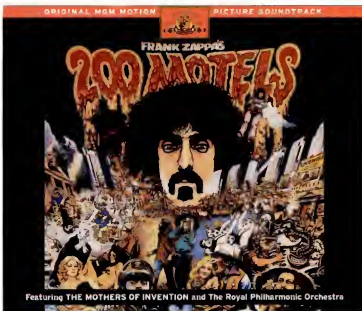


Joe Parker, who is based in Beverly Hills, Calif., was named salesman of the year. Parker, left, is shown with Ted Lambeth, Allegro's national sales manager.



Phoenix-based John Shaw was named rookie of the year, New Jersey-based Matt Costine won the Bulldog Award, which recognizes consistency; and Portland-based Beth Smith took the best merchandiser award. Shown, from left, are Shaw, Costine; Joe Parker, sales rep; Smith; and Ted Lambeth, national sales manager.

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Merchants & Marketing

Financial Pangs Sharpen For Nobody Beats The Wiz

TIGHTROPE RIDE: Nobody Beats the Wiz is up on the tightrope again. The chain did not make payments to most of the major music suppliers in September and, as a result, is currently on hold with those vendors, sources say. In addition, the Carteret, N.J.-based chain has been on hold for months with most major independent music suppliers, sources note.

This latest turn of events comes two

months after the chain announced that it had reached an agreement in principle with its bank to extend its \$300 million line of credit through 2006, which it said would assure a steady flow of merchandise into its stores (Retail Track, Billboard, July 19).

That deal has never closed, acknowledges a company spokeswoman, Trish Geoghegan of Bonell Sawyer Miller Group. But whether or not it closed is

not the issue now, nor was it then.

The Wiz has been struggling to meet its accounts payable since January, and the key question at the time the banking deal was announced was how much of the \$200 million had been drawn down and how much was still available to the Wiz. In July, Geoghegan declined to answer that question.

But one might read an answer in the action of the Wiz's management, which all year has been seeking an equity investor. To date, despite numerous rumors, nothing has materialized. Stay tuned.

tion of being the No. 1 seller of CDs in the borough.

OUT IN WOODLAND, CALIF.: Distribution North America (DNA) is shipping up under new GM Jim Colson. He has named John Rack to be label relations manager, replacing James Williamson, who is leaving the company. Rack held that position for DNA when the company was jointly owned by Valley and Boulder Records. Also, Kathy Hope, formerly a director of advertising at Independent National Distributors Inc., has joined the company as marketing director.

There have also been changes in the sales force, according to Colson, who previously was business manager for the company. Michael Quarterston is handling the New England area, while Laura Ellsworth will handle Southern California.

Furthermore, Colson says, the company is looking to add a field marketing staff in several major markets around the country. Six of those positions will be part time, meaning that the company will look for either college students or independent sales representatives who handle other product lines as well. The seventh position, which will be based in Nashville, will be full time.

A NUMBER OF READERS have called to say they were surprised that Joe Bianco, founder of the Alliance Entertainment Corp., is stepping down from the management team but would retain his spot on the board (Retail Track, Billboard, Oct. 4). But it really shouldn't have been a surprise, because

(Continued on page 74)

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Merchants & Marketing

TELARC TIES IN WITH BOO CO. FOR 'NATURE OF AMERICA' SET

(Continued from page 16)

photo of the natural world."

The CD compilation has been serviced to 350 commercial and public classical radio stations and will be the subject of a series of radio promotions handled by Telarc in October, including giveaways of the book, CD, hiking boots, and backpacks. Telarc is not working an emphasis track to radio, and stations "are encouraged to play what's conducive to programming for that date," according to Vicki Rickman, Telarc's manager of national radio promotions.

The disc is equipped with enhanced CD capabilities, including about 50 images from the book that appear in a slide-show format along with music from the CD when played on appropriate CD-ROM players, says Saslow. "The promotion that we get as a result of pictures from the book being on the [enhanced] CD will inspire people to buy the book," says Ampho Art senior editor Robin Simmon.

The book "The Nature of America" was co-authored by professional nature photographers Bill Forteney and David

Middletan. According to the book's foreword, 33 well-known photographers were asked to photograph "what they see and what they know of America."

Ampho Art then selected the most impressive 204 photos from the 5,000 images submitted, interspersing the photos with essays on the natural history of 12 "ecoregions" or geographies areas in the U.S. and Canada, that were designated by Middletan.

The book is printed in Italy and features a large format and glossy pages so the photos "are given a very impressive presentation," says Simmon. "This is a book for everyone who loves nature," she adds.

The Telarc CD tie-in was devised by Renner and Forteney. Renner, an avid photographer, had been on photographic exhibitions with Forteney and became excited about involving Telarc in the project, which is the first-ever book tie-in for the company.

The book and CD are being sold as separate items at retail. The CD, which was released Oct. 1, will retail for \$19.99 and the book, released in September, has a cover price of \$49.95. According to Saslow, large-chain book retailers that carry the CD are being encouraged to display the book and CD

near one another in the store or, says Simmon, to display both items in a gift area or feature section. "The marketing judgment here is that since it's essentially a classical compilation, there's not a lot of opportunity to cross-merchandise between the two sections—though [larger retailers] are giving great buys for both products," says Saslow.

Both Ampho Art and Telarc are working to sell both "Nature of America" products to the same stores. "Anywhere the book is sold I think is a natural for the CD," says Renner. The Nature Company, according to Simmon, is featuring the book as one of four books in its stores this season but has yet to pick up the CD. Ampho Art has advanced more than half of its first-print run in the first month, and its sales representatives predict sales of 20,000-40,000 copies a year "for the foreseeable future"—strong sales for a book of this type, according to Simmon.

Catalog retailer Land's End will feature both items in its holiday catalogs, which will give the products "7 million 8 million impressions on the public," according to Saslow. Land's End became interested in the project because of the foreword by the late Charles Kuralt. The catalog layout for the book and CD will feature text by Kuralt interspersed with photos.

"It's an unusual package," says Jack Reeves, creative manager at Land's End. "Everything about [the project] is quality from start to finish, which is in

keeping with the kinds of items we like to offer our customers."

Adds Renner, "There's not much of a track record out there, but this is really breaking new ground for us in exploring new markets."

Ampho Art is the photographic art book imprint of Watson Guplin, the book publishing division of EFT Communications Inc., Billboard's parent company.

INDEPENDENTS

(Continued from preceding page)

"It's not really an intellectual thing," O'Rourke says of this mature, rigorous work. "It's about the sound—it's that overtone/undertone thing I enjoy." He has performed the piece live, to evidently disquieting effect: "I sit on the stage with just a little light, sometimes in this box I've built, and I continue to play through the whole thing, even though you can't hear me."

For his next studio project, O'Rourke will again mine the darker side of his musical personality: "I'm going to pick songs from the '80s—that's a period when production sucked, that super-artificial period... The songs were all lost, because the production was so bad." His collaborators will include such Chicago musicians as Bill Callahan (aka Smog), Sam Prekop of the Sea and Cake, and former Ministry and Revolting Cocks member Chris Connelly.

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RETAIL TRACK

(Continued from page 72)

for almost two years, Bianco had been trying to take a less active role in the company. By mid-1995, Bianco apparently realized that he needed a strong music operational personality to run the company, and he began to search for someone strong enough to dominate all the infighting within the multi-tiered company.

In January 1996, he began talking to Al Teller, and in August of that year he finally reached a deal with the former head of what is now known as the Universal Music Group. Since the day that Teller came aboard at Alliance, he has been running the company in every sense of the word. Bianco completely withdrew from day-to-day operations and focused on trying to bring in an investor. After the company filed for Chapter 11 and the creditors' committee began to look for ways to cut overhead, Bianco became the likely candidate to leave the company.

MAKING TRACKS: Jim Scully, formerly senior VP of sales at Epic Records, assumes that title and similar responsibilities for the Epic Records Group. Reporting to him are Bob Freese and Craig Bruhn, who are both named VPs of sales for the Epic Records Group. Freese, who previously was VP of marketing at Epic Records, will oversee sales for 550 Music and Crave... Scott Simons, VP of customer financial services at EMI Music Distribution, has left the company. Merely Shneider, who joined the company in February, has assumed a major portion of his responsibilities. Her title is "VP of credit and collections..." Dave Roy, director of music purchasing at Camelot Music, is leaving the chain to join the supplier side of the fence. He will join the special projects department of Madsley, a supplier of budget and music video product.

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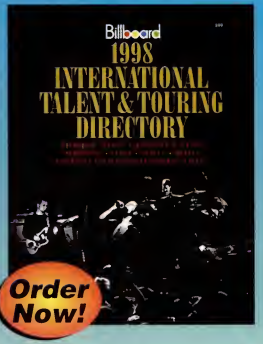
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Billboard

OCTOBER 11, 1997

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Label & MCA/Universal/Interscope/Atlantic/EMI/Other	TITLE	TOTAL CHART WEEKS
1	3	ELTON JOHN ▲ RECORDED IN MONTREAL (19 96) 131	GREATEST HITS	393
2	2	FLEETWOOD MIC ▲ METALLICA (19 96) 131	GREATEST HITS	298
3	8	METALLICA ▲ METALLICA (19 96) 131	METALLICA	320
4	—	NO DOUBT ▲ TRAGIC KINGDOM (19 96) 131	TRAGIC KINGDOM	91
5	5	SOUNDTRACK ▲ GREASE (19 96) 131	GREASE	221
6	6	PINK FLOYD ▲ DARK SIDE OF THE MOON (19 69) 131	DARK SIDE OF THE MOON	1071
7	4	BOB MARLEY AND THE WAILERS ▲ LEGEND (19 77) 131	LEGEND	433
8	6	VARIOUS ARTISTS ▲ JACK JAMES VOL. 1 (19 96) 131	JACK JAMES VOL. 1	114
9	5	JAMES TAYLOR ▲ GREATEST HITS (19 70) 131	GREATEST HITS	362
10	11	ALANIS MORISSETTE ▲ JAGGED LITTLE PILL (19 95) 131	JAGGED LITTLE PILL	120
11	16	FLEETWOOD MAC ▲ RUMOURS (19 76) 131	RUMOURS	143
12	5	SUBLINE ▲ 10 OZ. TO FREEDOM (19 96) 131	10 OZ. TO FREEDOM	48
13	12	BEASTIE BOYS ▲ LICENSED TO ILL (19 97) 131	LICENSED TO ILL	327
14	16	BOB SEGER & THE SILVER BULLET BAND ▲ GREATEST HITS (19 76) 131	GREATEST HITS	153
15	16	SARAH McLACHLAN ▲ FUMBLING TOWARDS ECSTASY (19 96) 131	FUMBLING TOWARDS ECSTASY	159
16	16	ELTON JOHN ▲ GREATEST HITS 1974-1996 (19 96) 131	GREATEST HITS 1974-1996	79
17	11	EAGLES ▲ HELL FREEZES OVER (19 78) 131	HELL FREEZES OVER	189
18	16	JIMMY BUFFETT ▲ SONGS YOU KNOW BY HEART (19 96) 131	SONGS YOU KNOW BY HEART	346
19	16	GARTH BROOKS ▲ THE HITS (19 96) 131	THE HITS	146
20	15	ELTON JOHN ▲ GOODBYE YELLOW BRICK ROAD (19 70) 131	GOODBYE YELLOW BRICK ROAD	198
21	24	JIMI HENDRIX ▲ THE ULTIMATE EXPERIENCE (19 96) 131	THE ULTIMATE EXPERIENCE	159
22	—	THE ROLLING STONES ▲ HOT ROCKS (19 96) 131	HOT ROCKS	261
23	30	SHANIA TWAIN ▲ THE WOMAN IN ME (19 96) 131	THE WOMAN IN ME	135
24	16	METALLICA ▲ ...AND JUSTICE FOR ALL (19 96) 131	...AND JUSTICE FOR ALL	353
25	16	TOM PETTY AND THE HEARTBREAKERS ▲ GREATEST HITS (19 76) 131	GREATEST HITS	433
26	23	BONE THUGS-N-HARMONY ▲ E. 1999 ETERNAL (19 96) 131	E. 1999 ETERNAL	114
27	79	VIN MORRISON ▲ THE BEST OF VIN MORRISON (19 96) 131	THE BEST OF VIN MORRISON	156
28	16	ZPAC ▲ ME AGAINST THE WORLD (19 96) 131	ME AGAINST THE WORLD	93
29	11	GARTH BROOKS ▲ NO FENCES (19 96) 131	NO FENCES	290
30	18	JOURNEY ▲ JOURNEY'S GREATEST HITS (19 76) 131	JOURNEY'S GREATEST HITS	421
31	20	JANIS JOPLIN ▲ GREATEST HITS (19 70) 131	GREATEST HITS	282
32	30	BUSH ▲ SIXTEEN STONE (19 96) 131	SIXTEEN STONE	296
33	33	GUNS N' ROSES ▲ APPETITE FOR DESTRUCTION (19 96) 131	APPETITE FOR DESTRUCTION	142
34	16	ENIGMA ▲ MCXXX A.D. (19 96) 131	MCXXX A.D.	336
35	16	WU-TANG CLAN ▲ ENTER THE WU-TANG (36 CHAMBERS) (19 96) 131	ENTER THE WU-TANG (36 CHAMBERS)	11
36	16	AEROSMITH ▲ BIG ONES (19 76) 131	BIG ONES	67
37	15	RAGE AGAINST THE MACHINE ▲ RAGE AGAINST THE MACHINE (19 96) 131	RAGE AGAINST THE MACHINE	153
38	43	QUEEN ▲ GREATEST HITS VOL. 1 & 2 (19 76) 131	GREATEST HITS VOL. 1 & 2	248
39	40	ABBA ▲ GOLD (19 76) 131	GOLD	148
40	16	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOL. 1 (19 96) 131	DISNEY CHILDREN'S FAVORITES VOL. 1	18
41	42	TRACY CHAPMAN ▲ TRACY CHAPMAN (19 96) 131	TRACY CHAPMAN	196
42	32	METALLICA ▲ RIDE THE LIGHTNING (19 96) 131	RIDE THE LIGHTNING	317
43	46	BILLY JOEL ▲ GREATEST HITS VOL. 1 & 2 (19 76) 131	GREATEST HITS VOL. 1 & 2	211
44	37	MARSHIA CAREY ▲ DAYVAMEN (19 96) 131	DAYVAMEN	67
45	49	METALLICA ▲ MASTER OF PUPPETS (19 96) 131	MASTER OF PUPPETS	364
46	49	SEE GEES ▲ SEE GEES GREATEST HITS (19 96) 131	SEE GEES GREATEST HITS	50
47	27	DAVE MATTHEWS BAND ▲ UNDER THE TABLE AND DREAMING (19 96) 131	UNDER THE TABLE AND DREAMING	155
48	25	WILLIE NELSON ▲ SUPER HITS (19 76) 131	SUPER HITS	7
49	39	PRINCE & THE NEW POWER GENERATION ▲ PURPLE RAIN (19 96) 131	PURPLE RAIN	7

Catalog albums are 2-year chart titles that have fallen below No. 100 on The Billboard 200 or below their album's last chart week. Total Chart Weeks reflects combined weeks title has appeared on The Billboard 200 and The Catalog Albums chart. *Recording Industry Association of America (RIAA) certified sales of 500,000 units. **RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a numeral following the symbol. †Kobalt indicates vinyl LP available. ‡Includes CD and CD/DVD for BMG and WEA. Labels are suggested lists. Some prices marked E.O. and all other CD prices are equivalent prices, which are projected from wholesale prices. ††Indicates past or present Heartbeat star. ©1997, Billboard/RIIP Communications, and SoundScan, Inc.

THE COLLABORATORS

"We were less concerned, it seems to me, with writing hit records...that was the issue with this album...WE JUST WANTED TO WRITE GOOD SONGS."
—Tony Asher, lyricist

"IT WAS A MUSICIAN'S ALBUM. It was something that every musician would have to appreciate because of the techniques."
—Chuck Britz, engineer

"We didn't know the name of the song. We just knew it was BUILDING INTO A HELLOVA FEEL."
—Billy Strong, guitar

"We KNEW that we were part of something that was going to be EXTRAORDINARY."
—Hal Blaine, drums

"The test of time separates the really talented artists apart: THEIR MUSIC SPEAKS FOR ITSELF."
—Carol Kaye, bass

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See Spot Win. Film Advisory Board president Elythe Blythe presents Cabin Entertainment president Jonathan Nelson with the organization's Award of Excellence for the special-edition video "For Pete's Sake," celebrating the 75th anniversary of "The Little Rascals" series. Pictured sharing the moment, from left, are Nelson; Blythe; Kristine Larson, Cabin Senior Vice President of Marketing; Pete the Pup; and Tommy "Butch" Bond, from the original "Little Rascals" cast.

Moms Muscle their Way Into Vid Biz Parent Producers Do Double Duty As Marketers

■ BY MOIRA MCCORMICK

CHICAGO—The "mom producers" turning out innovative children's videos are a self-reliant breed (Billboard, Sept. 27). They're no hobby. Most established labels can't be bothered with the myriad of unsolicited proposals that arrive by phone and fax.

The exception is MVP Home Entertainment in Canoga Park, Calif. Itself a relative newcomer, MVP has signed distribution deals to handle several toddler titles and likely will pay close attention to some of the

others featured in part two of our look at the grass-roots phenomenon.

MVP has taken a chance on "Toddler Takes!," produced by Boston-area mothers Karen Bruso, an early child-care educator, and Mary Richardson, an Emmy Award-winning newsmagazine host at WCBS-TV in Needham, Mass. The 25-minute tape is designed to foster emotional growth in young children through live-action segments of toddlers interacting.

"Toddler Takes!" was born after Richardson saw MVP's "Babyhood" and discussed it with Bruso. "We thought, 'Wouldn't it be more interesting to do the same thing with toddlers?'" recalls Bruso. "Because toddlers can do so many more things."

The pair talked about finding the perfect time to start working on the video and, realizing life would probably never get less hectic, decided to give it a shot. "We wanted to do something different," says Bruso. "We wanted to show toddlers entirely in their own world," says Richardson, "without adults, characters, or animation." The video was shot over several backyards," says Bruso. "The kids just played; they forgot the camera was there."

Richardson adds, "The hardest thing, at the beginning, was getting the toddlers to act. They were so shy, they hover too much. When they left, it was amazing to watch how kids resolved certain situations."

Richardson and Bruso are playing, delighting in their own achievements, falling down and hounding back,



Karen Bruso and Mary Richardson's "Toddler Takes!" is promoted as an "essence learning tool" for youngsters from 6 months to 4 years old.

learning to take turns at play, venting anger, taking the first tentative steps toward sharing, and overcoming fears. Throughout runs a simple narration, with lines like "I like to ride" and "I did it myself." Childhood songs like "Pop Goes the Weasel" and "Polly Put The Kettle On" are on the soundtrack.

Bruso and Richardson sold 1,000 copies directly to chain stores, helped by favorable reviews in such publications as Parents, Parenting, and Sesame Street Parent. MVP (Continued on next page)

Nascent DVHS Could Be Future Foe For VHS; DVD, Divx Still Feuding

THIS DIGITAL AGE: The prerecorded-cassette business is alive and well. But the analog format—dominant at retail for 15 years—has begun showing its age as digitization takes root. Next month, Thomson Consumer Electronics and Hitachi will ship their first digital VHS machines at \$700 suggested list.

We hasten to note that the arrival of Thomson's BR11 does not ring the death knell for the everyday VCR. The new machine's sole function is to record and play back pictures from a Divx DVD or Divx DirectV digital broadcast-satellite (DBS) service. "It's a niche market," Thomson says. However, since most innovations start small, Thomson is being a bit disingenuous. Hardware manufacturers have always had greater aspirations for DVHS, and they'll be sure to act on them once the programing is available. It's just that DBS is the only game in town at present.

Consider the latest ruminations from an industry-wide advisory group called the VHS Standards Center. Published last month, this third in an occasional series of reports stresses that in the future, DVHS units "are expected to receive multiple sources of broadcast," including terrestrial. And the future, it continues, is as near as hand as 1998. One observer says simply that home video "is the next thing. If digital copyright protection pushes into law, the wraps are off." Cassette distributors are already considering DVHS the answer to DVD, he suggests. If the conversion is difficult, it's still the devil they know, vs. the devil they don't.

DBS, with or without DVHS, may be devouring more cassette rentals and sales than realized, according to one analyst who used to brush away satellite transmission as a flyspeck. Now he considers it a bona fide threat. Our source cites the island of St. Thomas as Exhibit A. When residents lost their Alphastar DBS transmissions this summer (the service went belly up), rentals jumped 25%. Of course, other variables have to be considered, but "DBS is a much bigger problem than we thought," he says.

Home video, meanwhile, is increasingly vulnerable. The studios can maintain strong rental deliveries as long as the publicly held chains, particularly Hollywood Entertainment, continue to open new stores. But if they scale back in response to Blockbuster's woes, Hollywood can expect to be caught in a nasty downward drift. Sell-through, too, is at a crossroads. The 85%-100% growth of year ago has shrunk to 3%-5% in 1997, leaving little room for error in calculating margins if any so VP guesses wrong on the number of copies of a "hit" title the market can absorb.

SPARRING PARTNERS: DVD and Divx share the same compression technology—and little else. The partisan sparring in the wake of the Divx announcement last month (Billboard, Sept. 20) indicates that they're marketplace rivals with little expectation of marketplace co-existence.

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by Seth Goldstein

off via a phone connection. Divx claims "the ultimate regional coding solution"—one Hollywood control freaks presumably will appreciate. The first opportunity the two will have to see Divx in action will be at the January Consumer Electronics Show in Las Vegas.

GET SIRIUS: Lacking the publicity accorded DVD and Divx, MovieDex keeps plugging along unheralded and largely unwatched on the nation's 30 million CD-ROM-equipped computers. That's actually a tad safer since Sirius Publishing in Scottsdale, Ariz., hasn't had much time to develop its market.

In fact, according to spokesperson Julie Hutten, the company has managed to sell into retail 300,000 copies of some 50 titles licensed from 14 suppliers since the February 1997 start, including New Line's "Mortal Kombat," "The Mask," and "Sewar," Manga Entertainment's "The Ghost In The Shell," Miramax's "Beyond The Mind's Eye," and non-theatricals like "The Best Of Saturday Night Live" and "JMG Video's" "Cabbage Patch Kids." The vast majority of sales are through computer stores; few are through merchants and still fewer video outlets handle the line. After all, how many movie buffs want to watch a VHS-quality movie on a computer screen?

Sirius is only just finding out, but Hutten sees a few niches taking shape—leptops used in-flight or to keep the kids in the back seat occupied. Program vendors, at least, are paying attention. Sirius recently signed a multi-year licensing deal giving it the right to distribute titles, starting with "Wet & Wild VIII," "Voluptuous Vixens," "Girls In Uniform," and the "1997 Playmate Calendar." Suggested list is \$19.98.

Panasonic DVD Plant Expected To Get Business From Universal

■ BY EARL PAIGE

LOS ANGELES—Panasonic Disc Services showed off its spanking-new DVD manufacturing plant in Torrance, Calif., last month. The \$25-million, 62,000-square-foot factory had been in a test mode since mid-summer. Now it's up, running, and seeking customers.

Although president Robert Pfannkuch didn't identify where business might be coming from, observers think it likely that Universal's new DVD line will be the most; or all of its DVD replication requirements to the unit. Japanese consumer electronics giant Matsushita, which owns Panasonic, still has a 20% stake in Universal Studios, now a Seagram subsidiary.

In fact, Panasonic Disc Services' temporary offices were in the office tower next to Universal's before the move to the present location, just south of Los Angeles.

Because Matsushita has also committed to the Divx disposable disc, Panasonic is expected to garner some of those assignments as well. Universal, Disney, Paramount, and DreamWorks plan to offer Divx

titles. Pfannkuch shied away from specific Divx comments during his ribbon-cutting remarks Sept. 19, but a tour guide volunteered that Panasonic can encrypt the pay-per-view format.

Panasonic management anticipates DVD production runs of anywhere from 20,000-100,000 copies per title. In its "optimization phase," the plant has made two DVDs, including one on the Holocaust created by Steven Spielberg. The 50-year payroll is expected to grow to 300 as output increases.

Attendees of the housewarming had a chance to compare VHS and DVD versions of a scene from "GoldenEye." However, Pfannkuch avoided any invidious comparison that might upset tape advocates. "I'm not going to do a number on VHS," he said.

"What Pfannkuch did emphasize was the efficiency of the DVD process. Watching a videocassette, he said, "It takes three factories to produce the tape, the shell, and then ribbon the tape. And the latter takes two hours." DVD manufacture, by contrast, is done in a single location, and a disc can be completed in four seconds.

MOMS MUSCLE IN

(Continued from preceding page)

arrived in July, says Bruno. "We'd hoped they'd rep us—they're niche marketers and understand this genre. We knew it'd be great when we talked to [acquisitions director] Meredith Emmanuel. She told us her 4-year-old was playing under her desk at that moment."

Emmanuel adds, "MVP tends to family needs first, from the president on down. Our president, Philip Knowles, is very much a family man." She continues, "We won't acquire a product if the producers won't get involved in marketing. We come up with marketing ideas together. We make a commitment and stand by it until it works."

One strategy is to create a high media profile, because most "mom producer" sagas make compelling human-interest stories. Packaging is important, too, says Emmanuel: "Does the box catch even the corner of your eye when it's on a shelf?"

For independent EKA Productions of San Diego, the most eye-catching element of its toddler series "Wilbur" is the title character himself, a puppet calf who stars in three 30-minute videos. It's produced by a trio of moms: former attorney Jill Luedtke, former advertising executive Tracey Hornbuckle, and former banking executive Kim Anton.

Luedtke and Hornbuckle came up with the idea for "Wilbur" when Hornbuckle's 1-year-old daughter was mimicking animal sounds. "There just weren't any farm videos that incorporated mimicking," says Anton. "As mothers of 1-year-olds, we felt there needed to be videos which utilized stimulus and response, which enriches brain development."

A typical segment depicts the puppet asking kids what the calf says, then shows various 1- to 4-year-olds' interpretations of those sounds. "Then Wilbur will say 'Let's go through the barn door and see what the calf is really saying,'" says Hornbuckle.

Anton views "Wilbur" as aimed at the "pre-Barney, pre-preschool-age child. There's not that much out there for that age group—here's Disney's Spot and Winnie-the-Pooh videos, but they aren't interactive." She and her partners see Barney as representing the schoolyard, "Sesame Street" the urban milieu, and Wilbur "the wholesome family farm."

EKA has placed the series in FAO Schwarz, Noodle Kisdoodle, and Learninginb, among others. "Some retailers use specific distributors, so we are working with a few, like Star Distribution and Tapeworm," says Anton. In general, she says, "we feel that we are the ones that know the product, are passionate about it, and can sell it best." Of course, a new character can't really take off without TV exposure; EKA has been talking to PBS and others about airing the series.

Sioux City, Iowa, mother Christy Johnson has gone farther afield. Her 4-year-old daughter, Tiffany, has Down's syndrome, which, like most disabilities, is all but invisible on tape. "She needed to see children like herself on TV," says Johnson, "and children without disabilities needed to see how kids with disabilities can be talked to and played with." Johnson had an idea for a video but didn't

(Continued on next page)

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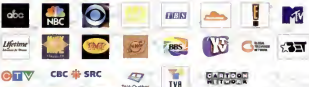
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MUSIC BY JAMES NEWTON HOWARD
EDITED BY JAMES H. HANCOCK
EXECUTIVE PRODUCERS STEVEN SPIELBERG
PRODUCED BY G. GRAHAM PLACE
DIRECTED BY BARRY SONNENFELD
CASTING BY STEVEN R. MOLEN
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(Continued from preceding page)

feel she could pull it together herself, living in Iowa.

Instead, Johnson hooked up with veteran TV writer Lou Shaw, whose daughter also has Down's syndrome and who had written a book on the subject. They began working together, and the result is *TYFEBEL Productions' 33-minute "Include Us,"* aimed at kids 2-11. It has eight original songs, one of them animated by Disney staffers.

Scenes show kids with and without disabilities playing together on the playground, marching in an imaginary band, going to school, and enjoying the tricks of a magician. Included are mentally retarded children and those with Down's syndrome, cerebral palsy, blindness, deafness, and attention deficit disorder.

The video was released in April, though it had been available at Blockbuster starting in December. Catalogers carry "Include Us," as does the HyVee grocery store chain. The next step, says Johnson, is to secure a distributor. Trofey, Johnson notes, "has the whole video memorized... We're planning a sequel, 'Include Us Too!'"

At least one dad is part of the "mom producer" trend. Dennis Federuk's Small Fry Productions in Atlanta has released a six-volume series called "Baby's First Impressions." Each video is 32 minutes long, "Shapes," "Colors," "Letters," "Numbers," "Opposites," and "Animals" were inspired by his 2- and 4-year-old sons.

"They got bored with videos that didn't appeal to the preschool market," says Federuk, "and I didn't feel that what they were watching was feeding developing minds. Shows with stories and plots are great for school-age kids. But for kids from birth to age 5, they need a lot of visual stimulation and repetition. So my wife challenged me: 'Do something about it.'"

Federuk's background is in video and film, experience he put to good use in developing "Baby's First Impressions." The series "shows objects in a repetitive way, in a fun atmosphere. The visuals are mostly live-action, with some stop-motion animation, set to original music," he says. Federuk claims audio to chains including Zany Brainy, Noodle Kidoodle, and the Toys 'R Us Offshoot Babies 'R Us.

"To help move the product at retail, there's a bounce-back coupon inside the video package," says Federuk. "When it's sent in, the consumer receives over \$100 worth of coupons for items like diapers and toys." Some of the segments were taped in MediaPlay stores, drawing 800-900 people.

"This new breed of producers," says Federuk, "is successful because they focus on what parents want—which they know, because they're parents themselves. They're not just producing entertaining videos but contributing to child development."

"We have first-hand experience," says "Babybugs" creator Shelley Frost. "Why should we wait for Hollywood to figure it out?"

Assistance in preparing this article was provided by Louella Garza.

Fox To Fill Demand For 'Creature Comforts'

NICK PARK RETURNS: Retailers hoping for new stop-motion animation product from three-time Academy Award-winning director Nick Park will get their wish this fall.

On Oct. 21, 20th Century Fox Home Entertainment will release Park's 1991 Oscar winner, "Creature Comforts," along with three additional shorts from Aardman Animations, the production house that discovered Park. The title is priced at \$14.98.

Fox is continuing on the new title to bolster its "Wallace & Gromit" franchise, the three-part series that rocketed Park and Aardman to fame. Two of the titles in the "Wallace & Gromit" series, "The Wrong Trousers" and "A Grand Day Out," garnered Park another two Oscars.

"Because of the success of 'Wallace & Gromit,' this is clearly a franchise that people love," says Fox VP of marketing Hoesa Belcher. Since the release of the series about two years ago, cumulative sales have reached 2 million units, he adds.

"Claymation or stop-motion animation has become part of the pop culture," Belcher says, "and it's a style people are embracing." "Creature Comforts" includes with "Wallace & Gromit" which was nominated for an Oscar in 1992; "Wat's Png," another Oscar nominee last year directed by Aardman co-founder Peter Lord; and "Not Without My Handbag," which will support the new release with an extensive consumer advertising campaign. It will also promote the popular "Wallace & Gromit" gift set in conjunction with the release. The gift set is priced at \$24.98.

Fox, meanwhile, recently acquired Aardman's "The Morph Files." The series of 10 animated shorts will debut next year, Belcher says.

YES, WE HAVE SOME BANANAS: PolyGram Video has

teamed with Chiquita for a "Bananas In Pajamas" cross-promotion. Consumers who purchase selected videos can receive a coupon good for \$1.50 off the purchase of Chiquita brand bananas.

The promotion, which ends Dec. 31, began in September at grocery chains including Schnucks, Biggs, King Soopers, Meijer, and Fred Meyer locations. The Publix and Winn Dixie chains are scheduled to join in November. Each participating grocer will have displays with

the titles and a header card alerting consumers to the offer. The instant coupon is affixed to each video.

"Bananas In Pajamas" begins its third season in syndication this fall.

WHAT A 'SCREAM': Buena Vista Home Video will create four box covers for the Dec. 2 sell-through release of "Scream," one week before the theatrical debut of the sequel.

The title, priced at \$19.99, will feature a box cover identical to the movie's poster. In addition, three covers will prominently feature cast members Drew Barrymore, Courteney Cox, and Nest Campbell. Each actress strikes a frightened pose. The tape will also include a five-minute exclusive featurette on the making of the movie.

"A Scream Deluxe Kit," priced at \$34.99, features the wide-screen version of the movie; another cassette of "Scream" with commentary from director Wes Craven and writer Kevin Williamson; three collectible cards of the alternate covers; and a phone card good for 10 minutes of calls. The wide-screen "Scream" is available separately for \$19.99.

DINO PROMOS: Anchor Bay Entertainment will support the debut of its new children's series "Extreme Dinosaurs" with two con-

(Continued on page 82)



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	80	STAR WARS TRILOGY SPECIAL EDITION	FoxVideo 6009	Mark Hamill/Harrison Ford	1997	PG	49.98
2	14	135	SLEEPING BEAUTY ♦	Walt Disney Home Video 9511	Animated	1959	G	26.95
3	4	1	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton/Godie Hawn	1996	PG-13	14.95
4	4	7	SPAWN	HBO Home Video Warner Home Video 91429	Animated	1997	NR	22.97
5	3	9	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PRW0812	Farrah Fawcett	1997	NR	19.98
6	9	9	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.95
7	9	9	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg/Lou Llobulkin	1997	G	34.98
8	9	9	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Liam Neeson/DiCaprio/Clare Danes	1996	PG-13	14.98
9	6	8	FLEETWOOD MAC, THE DANCE	Warner Reprise Video 3-39446	Fleetwood Mac	1997	NR	19.98
10	12	105	MARY POPPINS ♦	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews/Dick Van Dyke	1964	G	24.95
11	3	12	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise/Cube Gooding, Jr.	1996	G	19.95
12	11	9	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Rial Entertainment 3001	Various Artists	1997	NR	14.94
13	NEW	17	THE SIMPSON, TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.94
14	21	17	JUNGLE A *	Paramount Home Video 1108	John Travolta/Elaine Hendrix/John Travolta	1978	PG	24.94
15	12	8	GREASE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Ten Affel/Martin Short	1997	PG	22.98
16	12	6	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	James Van Der Brugg	1978	G	9.98
17	18	10	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	29.98
18	18	18	RIVERDANCE: THE SHOW	VCI/Columbia TriStar Home Video 84060	Various Artists	1995	NR	24.95
19	9	9	CATS DON'T DANCE	Warner Home Video 96473	Animated	1997	NR	24.95
20	22	123	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill/Harrison Ford	1977	PG	19.98
21	11	11	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PRW0811	Various Artists	1997	NR	19.98
22	3	3	VOLTAGE FIGHTER: GOWLZAKER	Central Park Media 1628	Animated	1997	NR	19.95
23	NEW	17	HYPE!	Republic Pictures Home Video 36700	Sounding Garden/Noirvana	1996	NR	19.98
24	19	3	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN	Warner Family Entertainment Warner Home Video 96033	Animated	1997	G	13.96
25	24	17	I'M BOUT IT *	No Limit Video Priority Video 53423	Master P	1997	R	19.98
26	31	12	PINK FLAMINGOS	New Line Home Video Warner Home Video N0043	Orville	1975	NC-17	19.98
27	32	32	LORD OF THE DANCE *	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
28	35	19	THUG, IMMORTAL, TUPAC SHAKUR STORY	Knox Entertainment 1085	Tupac Shakur	1997	R	24.95
29	26	5	DRAGONBALL Z: ARRIVAL	FUNimation Pioneer Entertainment 1329	Animated	1997	NR	14.98
30	30	2	ASTEROID	LIVE Home Video 60512	Michael Beinh/Annabelle Scorus	1996	NR	19.98
31	38	36	JURASSIC PARK ♦	Universal Studios Home Video 81409	Sam Neill/Laura Dern	1993	PG-13	59.95
32	37	24	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Genie/Casey/Jeff Daniels	1996	G	26.98
33	20	96	RESERVOIR DOGS	Lux Home Video 68993	Harvey Keitel/Tim Roth	1992	R	14.95
34	34	38	ANNE: BROADWAY TRIBUTE EDITION *	Columbia TriStar Home Video 22310	Angela McClard/Anita Flannery	1982	PG	35.95
35	36	5	SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
36	NEW	17	NOTORIOUS B.I.G.: BIGGA THUG LIFE	Beal Video/Sentinel Inc. 4721	The Notorious B.I.G.	1997	NR	22.95
37	39	14	DAS BOOT: THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jürgen Prochnow	1983	R	24.95
38	23	2	PSYCHO	Universal Studios Home Video 83334	Anthony Perkins/Jacques Tige	1960	NR	19.98
39	40	29	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	24.95
40	NEW	17	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MV9750	Various Artists	1997	NR	22.95

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. * RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million or more for (breakaway) released programs, or at least 75,000 units and \$5 million at suggested retail for non-released titles. † RIAA platinum certification for a minimum volume of 750,000 units or a dollar volume of \$15 million at retail for (breakaway) released programs, or at least 500,000 units and \$10 million at suggested retail for non-released titles. © 1997, International Communications.

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SHELF TALK

(Continued from 80)

sumer rebates and a cross-promotion with Mattel.

Consumers who purchase the two debut titles, "Out Of Time" and "Iek-Tyssaure Vacation," will receive a \$3 rebate. With the additional purchase of any two "Extreme Dinosaurs" action figures from Mattel, consumers can mail in for a \$5 rebate. Each tape retails for \$12.98, and all are due in stores Oct. 28.

Mattel has selected the "Extreme Dinosaurs" action figures as its top boys' product for 1997 and 1998 and plans an extensive marketing campaign to launch the new toys.

Each video also includes a free on-pack glow-in-the-dark plastic dinosaur premium.

Another marketing element is a "view and win" game national promotion sponsored by Mattel and Bobot Entertainment, which distributes "Extreme Dinosaurs" to television markets. The contest begins this month.

The series debuted in syndication in September and airs six days a week in

some markets.

QUICKIES: Talk-show host and *Mary Tyler Moore* fan Rosie O'Donnell will be giving away copies of "The Mary Tyler Moore Show" boxed-set collection from New Video this month... Similar entertainment is re-promoting "Red Skelton," a two-cassette compilation of the late comedian's best skits and characters. The video, which is part of the company's "Legends Of Showbiz" series, is priced at \$9.95... Dick Clark will host "Kidstuff," a video that asks children about romance, discipline, and other grown-up topics. The \$14.98 video is produced by Clark, "Babyfugez" producer Shelley Frost, and distributor MVP Home Entertainment. Street date is Oct. 21; the suggested list price is \$14.98.

CORRECTION: A Sept. 20 Shelf Talk item on a Fox Lorber Home Video and Winstar Home Video promotion contained some inaccurate

information. Consumers receive a \$5 phone card with the purchase of any Fox Lorber Home Video or Winstar Home Video title priced under \$30.

DOORS VIDEO

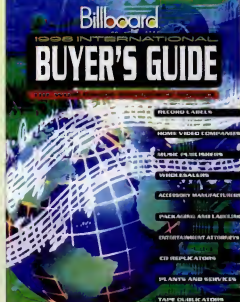
(Continued from preceding page)

mances of the song, created especially for "The Best Of The Doors" video. Other highlights include "The Ghost Song," a track composed by the band in 1955 from the poetry of the late, legendary Doors leader, Jim Morrison.

In another rare and controversial clip, "Gloria," filmed by Manzarek, the band is seen performing the Van Morrison song against a background of soft-core erotica. MTV banned the clip.

Elektra's audio collection contains three hours of unreleased Doors material and a commemorative booklet with more than 80 never-before-seen photos from the surviving band members' personal collections.

Billboard's 1998 International Buyer's Guide



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

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BC03128

Billboard

Top Special Interest Video Sales

OCTOBER 11, 1997

THIS WEEK	2 WEEK AGO	WEEKS ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
* * * NO. 1 * * *					
1	2	73	MICHAEL JORDAN: ABOVE & BEYOND Video (CBS/Fox) 48452	14.98	
2	1	15	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 49098	14.98	
3	9	9	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 48452	15.98	
4	4	45	THE WIZ & BEBEANZ: 21 DAYS OF UNFORGETTABLE MAGIC'S BLOODS Orion Home Video 56002	14.98	
5	6	17	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	15.98	
6	1	89	MIKE TYSON: THE INSIDE STORY MFI Home Video 7074	19.98	
7	10	15	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video 05586	10.98	
8	RE-ENTRY		SPUR BOWL: XXXI CHAMPIONS PolyGram Video 800309033	15.95	
9	5	223	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	15.98	
10	7	352	MICHAEL JORDAN: COME FLY WITH ME+ Video (CBS/Fox) 5770	15.98	

THIS WEEK	2 WEEK AGO	WEEKS ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
* * * NO. 1 * * *					
1	2	35	THE GRAND WORKOUT: STRENGTH AND FITNESS+ BMC Video 80116-3	12.98	
2	4	109	THE GRAND WORKOUT: HIP HOP AEROBICS+ Sony Music Video 49659	12.98	
3	1	9	THE GRAND WORKOUT: FITNESS WITH FLAVA+ Sony Music Video 49796	12.98	
4	5	49	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMC Video 80114-3	15.98	
5	3	49	THE FIRM: AEROBIC INTERVAL TRAINING BMC Video 80112-3	15.98	
6	6	23	THE FIRM: FIRM CARDIO BMC Video 80114-3	15.98	
7	7	87	THE FIRM: 5 DAY ABS BMC Video 80116-3	15.98	
8	10	155	YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS Healing Arts 1068	14.98	
9	9	49	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMC Video 80114-3	15.98	
10	8	23	THE FIRM: FIRM STRENGTH BMC Video 80114-3	15.98	

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10	7	352	MICHAEL JORDAN: COME FLY WITH ME+ Video (CBS/Fox) 5770	15.98	
11	27	27	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vestron Entertainment VM6372	15.98	
12	18	23	100% OF THE GAME Orion Home Entertainment 5426	20.98	
13	NEW+		NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 800304643	15.95	
14	12	73	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS MCA Home Video 800304643	15.95	
15	13	297	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	15.98	
16	RE-ENTRY		NFL: 100 GREATEST FOLLIES PolyGram Video 800305733	15.95	
17	15	41	SUPER SLUGGERS Orion Home Video 56001	14.98	
18	NEW+		NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 800304643	15.95	
19	17	43	THE 1995 WORLD SERIES VIDEO Orion Home Video 51095	15.98	
20	16	35	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MFI Home Video 70716	19.98	

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10	8	23	THE FIRM: FIRM STRENGTH BMC Video 80114-3	15.98	
11	12	81	THE FIRM: BODY SCULPTING BASICS BMC Video 80110-3	15.98	
12	11	25	THE FIRM: THE HARE WORKOUT BMC Video 80120-3	15.98	
13	13	25	THE FIRM: THE TORTOISE WORKOUT BMC Video 80123-3	15.98	
14	15	45	CRUNCH: FAT BLASTER PLUS Academy Entertainment 2010592	9.98	
15	14	137	GINNY CRAWFORD:THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.98	
16	RE-ENTRY		TOTAL YOGA Academy Entertainment 121026	15.98	
17	17	65	THE FIRM: LOWER BODY SCULPTING BMC Video 80120	14.98	
18	RE-ENTRY		BUNS OF STEEL: 3 WITH TAMMLE WEBB Academy Entertainment 121026	9.98	
19	16	9	DIXIE CARTER'S YOGA FOR YOU Universal Studios Home Video B2096	19.98	
20	18	8	THE FIRM: LOW IMPACT AEROBICS BMC Video 80111-3	15.98	

†1997 gold certification for sales of 125,000 units or a dollar volume of \$9 million at retail for theoretically released program, 25,000 units and \$1 million at suggested retail for theoretically released program, 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Reviews



POP

► **THE ROLLING STONES**
Edges To Babylon
 PRODUCERS: Don Was, the God Brothers, the Glass
 Menagerie, Perry Jordan, Bob Irwin
 Virgin 44712
 Like their recent studio records "Steel Wheels" and "Voodoo Lounge," the Rolling Stones' current release shows glimpses of why they're so universally held as the greatest living rock 'n' roll band, but otherwise it falls short of standing up as a complete work. For every heart-felt, driving tune like "Sins of My Fathers," lead single "Anybody Seen My Baby?" and the Keith Richards-sung "You Don't Have To Mean It," there are fat-footed tracks like "Flip The Switch" and "Out Of Control." Regardless of the album's uneven pace, it is likely to make a huge splash, thanks to the group's high-profile tour and the fact that it's been three years since fans have heard new material from them.

COUNTRY

► **SARA EVANS**
Three Chords And The Truth
 PRODUCER: Pete Alexander
 RCA 68995
 Sara Evans is so good she's scary. At 31 she's a preserver of the best of country's history and a progressive writer and singer forging a timeless contemporary country sound in lyrics favorable comparisons to the best country divas. She has a big, powerful voice that can successfully take on Buck Owens' "The Got A Tiger By The Tail" or caress the lovely, understated ballad "Unspoken" or do the Patsy Cline torch-song thing with "Imagine That." She also reverts the rag song tradition with her co-written "The Weak The River Began." Anderson's bright, punchy production is a perfect foil for her penchant for melodrama. The title cut is a haunting, vibro-laden modern-day country anthem and serves notice that Evans is a considerable country talent.

► **MATRACA BERG**
Sunday Morning (with Saturday Night
 comedians) (Mercury)
 PRODUCER: Emory Gordy Jr.
King Tut WPCD-33647
 Although known primarily as one of the pre-eminent songwriters in Nashville, Matraca Berg is also quite a singer, and this album effectively utilizes her talents. She is well showcased by Gordy's understated production and by guests



SPOTLIGHT
BUENA VISTA SOCIAL CLUB
 PRODUCER: by Cosmo
 World Circuit/World Circuit 79478
 Some of Cuba's most talented artists— Ibrahim Ferrer, Rubén González, Eliades Ochoa, Compay Segundo, and others—team up with worldly musician/producer Roy Cooper for a delightful project that paints a vivid and accurate picture of the country's living musical heritage. More than a fusion of styles—like Cooper's collaborations with Al Farka Touré and V.M. Bhatti—this project is pure Cuban folklore, with Cooper as an unobtrusive ensemble player and facilitator. It highlights include Ferrer's spiritual "De Camino A La Vereda," the jam "El Cuarto De Tula," and the classic bossa "Dos Gardemias" (sung by Ferrer) and "Viente Años" (delivered by the album's only female performer, Omara Portuondo). A vital document of a music unthought to by the times.

ranging from Raul Malo to Reese Wynants to Kim Carnes. Berg's vignettes of Southern life are particularly compelling in such affecting short stories as "Good Ol' Girl" and "Back When We Were Beautiful." She also includes what is for her a very light-hearted—and ribald—outing with "Back In The Saddle," in which she's joined by a cackling quartet of Paul Hill, Susy

BRAMMS, Complete Chamber Music
 PRODUCERS: Various
 Philips 454 073
 Philips may seem like a confused label these days, but it has had the greatest taste and been judged to restore some of the gems of its glory years in a series of gorgeous, budget-priced boxed sets. Among the several now out, the most impressive is a 14-CD set of Brahms' complete chamber works. Recorded from 1966-1980, the discs feature such great per-



SPOTLIGHT
KRONOS QUARTET
Early Music (Lachryma Antiqua)
 PRODUCER: Justin Sheeran, the Kronos Quartet
 Nonesis 79457
 Renowned for its championing of contemporary composers, the Kronos Quartet has largely resisted the allure of the past. And with the stunning "Early Music," the group doesn't do much easy arabesque sounds as draw parallels between the ages, tracing the strain of austere melancholy no prevalent before the Baroque and no resonant today. Kronos explores transcriptions of vocal masterpieces by Pervin and Machaut and concert music by Dowland and Tyt, as well as folk melodies from East and West. Most notable, though, are the modern takes on ancient forms by such neo-classicists as Harry Partch and the great Alfred Schnittke, whose "Collected Songs Where Every Verse Is Filled With Grief" is this haunting album's single work.

Bugguss, Patty Loveless, and Martina McBride.

DANCE
ALEXIA
 Fun Club
 PRODUCER: Tessa
 Pausa/Entone 12018
 Alexia joins the army of Euro-dolls cur-

VITAL REISSUES
 formers as violinist Arturo Grimalcas, the Beaux Arts Trio, Quartetto Italiano, cellist Jean Starck, and clarinetist George Petrosian. From numerous passages to mellow notes, the whole of life is in this music, and the recordings do it full justice. No could it be a more attractive introduction to Brahms, and Philips' slim, state-of-the-art packaging is a boon for space-strapped collectors. The other budget labels include a lovely pair of 14-CD sets of Vivaldi's



SPOTLIGHT
THE MOTOR CITY MASS CHOIR
Shout In The House
 PRODUCER: Tom Hammond
 Nonesis 11412
 Writer/arranger/producer Fred Hammond continues in leaps and bounds, and with various ensembles, to color outside the lines of the predictable, and in so doing is having a significant hand in redrawing the whole tapestry of modern gospel music. This outing with the young, revved-up Motor City Mass Choir expands on the concept of revitalizing standards of contemporary praise and worship music with a deft R&B flavor. Hammond's taste and touch are impeccable, from the kicking, funky "We Are Marching" and the hip-hop workout "Ain't Gonna Let No Rock," to a reverential take on the evergreen "Give Thanks." From start to finish, an exciting, exhilarating ride.

rently inspiring their candy-sweet sound to stultify dancefloors. She avoids being just another face in the crowd by wisely tempering the chirpy vocals inherent in this area of the dance genre with the occasional throaty rant. By doing this, she transforms the derivative titles "Number One" and "Another Way" into mildly credible anthems demanding peak-hour tarantula action.

string works. Haydn's piano trios in definitive performances by the Beaux Arts Trio, and a complete set of Beethoven string quartets by Quartetto Italiano that competes with any full-priced set. Also out: Haydn's "rune" symphonies and Beethoven's complete symphonies with Sir Neville Marriner and large orchestral surveys of Handel and Berlioz. These collections should dominate the repertoire at their price range. Bravo and encore, Philips.

Although it's easy to envision top 40 programmers embracing such lush and infectious material, it's the downpour, pure pop vibe of "Uh, La, La, La," with its crazy blend of campy chants and hip-hop beats scratching that will keep Alexia in the game beyond the life span of any time-sensitive trend.

JAZZ
 ► **DOMINIQUE EADE**
When The Wind Was Cool
 PRODUCER: Tom Iacono
 RCA Victor 68858
 Engaging jazz vocalist Dominique Eade makes her major-label debut with an artful tribute to Jane Christy and Chris Connor, singers noted for their understated intonation and affecting vocal timbres (as well as singing with Stan Kenton's band). Although Eade's tone is warmer and livelier than theirs, the material fits perfectly, especially the torchy, piano-accompanied duet of "When The Wind Was Green" and the yearning ballad of "Something Cool," which is adorned with guest star Benny Gonon's caressing sax lines. Eade's skillful syncopation is apparent in her deliciously out-of-phase phrasing on "Lullaby Of Birdland" and her breathless, paler-rose take on "You For Two." Eade is also the author of the witty woodwind arrangement of "Moony," as well as the chart for a brisk bossa nova version of Noel Coward's "Poor Little Rich Girl" and a haunting, scintillating spin through "Till The Brooming."

LATIN
 ► **ALEJANDRO FERNÁNDEZ**
My Esty Enamorado
 PRODUCER: Leo Sotelo, Leo Sotelo
 Sony Disc/Emarcy 82446
 At the height of his popularity as a rockers star, this handsome singer with a scintillating baritone puts out a disc sporting a daring blend of bolero/pop/romantic sounds that has spawned a top five hit, "Si Tú Supieras." With Emilio Estefan Jr. co-producing and wife Gloria chipping in a duet, it is a sure bet the chart will go to the next for a ballad-laden disc that might broaden Fernández's rapidly expanding fan base.

CLASSICAL
 ► **MUSIC OF PETER YAKS**
I Flamingo, Rudolf Werthen
 PRODUCER: Leo Sotelo
 Telarc 80455
 This constitutes Telarc and the Finnish orchestra I Flamingo's greatest recording of the work of great Eastern composers like Gorecki, Part, or Kancheli after they've become popular
 (Continued on page 85)

"REVENGE ON THE TELEMARETERS"

TOM MAGE launches a one-man hilarious attack against one of life's biggest annoyances...
Telemareters!!



Featuring...
 "Crime and The Carpet Cleaner" & "Phone Sex"
 "He's got my vote, this guy is great." - MAN COV. WRXC
 "Book him now before Letterman does." - JEFF KATZ, WRKO
 "Sales are skyrocketing." - KEVIN ENGLER, BEST BUY
 "I can't keep enough in stock." - CHARLIE INMAN, KARMA #18
 4d STARS - One of the top 10 comedy albums in recent memory."
 DAN AQUILANTE, NEW YORK POST

Don't get MAD!
 ...get MAGE!

(Continued from page 84)

with releases on ECM New Series or Nonemch. Beyond a certain Johnny-come-lately air, these records have real appeal in P. Manning's warm-hearted tone and conductor Rudolf Werhahn's astute compilation of repertoire. Latvian-born Patricia Kvasnicka gained a name for herself with a recent series of sublime recordings on Conifer, and this disc has some of those. The most beautiful and affecting pieces for strings, including the overwhelming "Musica sacra" which is truly more majestic than deserves a wide hearing.

BRAMS: Sonatas For Viola And Piano
Kim Kashkashian, viola; Robert Levin, piano
RCA/Red Seal
90 minutes, \$19.98

This is a beautiful recording of some beautiful music. You couldn't ask for more intellectually astute and musically attuned interpretations than those of Kim Kashkashian and Robert Levin, and the ECM production and packaging are peerless. Still, these two pieces total less than 45 minutes—unacceptable for full-price classical labels, especially one that's competing with several fine versions already in the catalog.

(Notably, the playing time isn't printed on the back cover, unlike most ECM titles.) Surely, a team of this caliber could have provided a satisfying juxtaposition of material. Why not include two songs for soprano and viola? Releases like this betray a disregard for the fiscal realities of the classical consumer, a dangerous thing for any label that depends on a loyal fan base for its success.

CONTEMPORARY CHRISTIAN

FERNANDO ORTEGA

The Bright Hour
Dreyfus
90 minutes, \$19.98
MCA/World Circuit
MCA 701702761

Fernando Ortega is a New Mexico native whose music combines the rich beats and earthy delights indigenous to that region. On his debut *Myrrh* album, he sings as fashionably warm, soothing tones marked by his poetic lyrics and memorable melodies. Fans of finely crafted folk music will find Ortega's style especially pleasing. Irresistible, Ortega's piano playing anchors the album, but producer John Scheffer (Aretha Franklin, Willie Paris, Julie Miller) wisely fleshed out the melodias with flute, accordion, fiddle and acoustic piano. The most striking moments are the hauntingly beautiful "Angel Fire," the moving "I'm Just a Comin' Home," "Stranger," and "If You Were Mine," which Ortega wrote after he and his wife went through a failed attempt to adopt a child. An album that listeners will return to often, from a gifted vocalist with first-rate songs.

NEW AGE

STEVEN CRAGG

Discovery
RCA/Red Seal
90 minutes, \$14.98
In a recent deluge of deliriouso albums, "Discovery" leaps from the pack. Cragg has been around for a while, recording with Phil Thornton, who also appears on one track. But most of "Discovery" is new. Cragg's twisting melodies and sampling his instrument in idiosyncratic orchestrations and trills. Cragg also successfully merges the didgeridoo's primal growl with inviting melodies and textures. "Little People" is a gem, with the "Mountain Retreats" evokes exotic landscapes. "Summerstorm," with its gently cascading synthesizer textures and entrancing patterns, is a surprisingly serene setting for this most ancient of instruments.



1998 VIDEO PLATINUM CALENDAR

There are certain fourth-quarter movies that are industry favorites to expect great things from. Hence, along with freshly abridged copies of "Miracle on 34th Street" and "The Grinch Stole Christmas," retailers will be clearing shelf space for the annual edition of the video video calendar, and a new Mattel toy line. In his first episode, a scientist gives the four friendly beasts special powers that allow them to talk and survive the Ice Age in order for them to serve him. Unfortunately, he also gives similar strengths to four maniacal raptors, who the dinosaurs spend most of their time chasing in an effort to stop them from taking over the earth. Those who've been on the kids' scene for some time will recall classic Teenage Mutant Ninja Turtles hanger in such one-liners as "we're gonna kick Jurassic."

THE BEST OF THE DOORS

78 minutes, \$14.98
Having the image of Jim Morrison entrusted in his music and poetry dominated this latest addition to Universal's video library celebrating the music of the Doors. There are some never-before-seen and tough-to-find extras, such as a promotion for "Gloria," which was filmed by brother Ray Manzarek as a soundtrack for his non-availability album "Aliva, She Came in Like a Red Hot Ball of Fire." The clips, which intersperse concert footage with some very soft

erotica, was banned on MTV, for some reason. Also included is a new film montage with commentary reinforcing the mantra that no one is too sedentary or too weak to start a fitness program. Not merely a workout tape, the program is filled with demonstrations of everyday movements. Included are the best way to get out of bed without hurting your back and tips on how viewers can find their own centers of gravity. The exercise portions are carefully edited and presented in a simple, easily accomplished with little fanfare. A terrific holiday gift idea. **ENTERTAINMENT WEEKLY**

EXTREME DINOSAURS: OUT OF TIME

Archaeo Eye Entertainment
47 minutes, \$12.98
This irreverent children's program has its fringe family endorsed in its case. The animated series, which focuses on the daily crimes and misdemeanors of a motley quartet of modern-age dinos, is getting a lot of exposure, thanks to its television presence and a new Mattel toy line. In his first episode, a scientist gives the four friendly beasts special powers that allow them to talk and survive the Ice Age in order for them to serve him. Unfortunately, he also gives similar strengths to four maniacal raptors, who the dinosaurs spend most of their time chasing in an effort to stop them from taking over the earth. Those who've been on the kids' scene for some time will recall classic Teenage Mutant Ninja Turtles hanger in such one-liners as "we're gonna kick Jurassic."

FOREVER FIT: THE MIND-BODY-SPIRIT CONNECTION

Debra-Lee Productions
60 minutes, \$24.95
This no-frills healthy lifestyle tape is perfectly suited to its mature target audience. An inspiring golden girl walks seniors through a series of ex-

ercises and tips aimed at helping them maintain their independence and self-reliance while constantly reinforcing the mantra that no one is too sedentary or too weak to start a fitness program. Not merely a workout tape, the program is filled with demonstrations of everyday movements. Included are the best way to get out of bed without hurting your back and tips on how viewers can find their own centers of gravity. The exercise portions are carefully edited and presented in a simple, easily accomplished with little fanfare. A terrific holiday gift idea. **ENTERTAINMENT WEEKLY**

MTV ADVANCED WORKOUT: TOTAL BODY TRAINING

MTV Home Video
90 minutes, \$14.98
Maybe it's all worked out on a picturesque dock perched next to a gorgeous ocean: we'll have the kind of body that grace MTV's fitness videos. In the meantime, this video is the next best thing. Featuring Keith Byard and his ultra-cut workout, the tape is hardly for beginners. The routine, which is best suited to those already in pretty good shape, combines leg and core impact and set aerobic elements with free-weight-training moves. The hour-long, energetic class is capped off with a half-hour yoga segment filmed in the Utah Canyonlands that serves to stretch the viewer's muscles. The workout is the first in a new series from MTV, which is looking to expand beyond Eric Niles' "Grind" empire.

BLAST 'EM

For Your Own Protection
101 minutes, \$19.98
Timely is the title that comes to

mind with this video that probes the inside world of guerrilla celebrity photographer David LaChapne. He sets lots of action at retail in the wake of Princess Diana's death. The documentary, made in 1998, focuses on rubbing the young man's mad and the paparazzi who is interviewed extensively and filmed staking out several corners of the store during a hungry lion. Caught in his web are such celebrities as Madonna, Jack Nicholson, Tom Robbins, Susan Sarandon, Harvey Keitel, Robert De Niro, and Michael J. Fox. Fox and Madonna are the main stars, but caught at the time the documentary was filmed. Cleverly conceived and executed, the film's stunts are made and lets the members of the paparazzi paint an unfavorable view of themselves.

ENTER-ACTIVE

UNUSUAL

www.unusual.com
MTV and Yahoo!, each pioneers in their respective medium, have combined forces to create unFRODO. The MTV/Yahoo! Duo to Web Music. The site serves primarily as a jumping-off point to hundreds of various music-related services. The site is conveniently categorized for simple navigation. A search tool located near the top of the page allows the user to search for a jump ahead to a specific artist or topic. The Upcoming Events category, one of the most useful and regularly updated areas on the site, lists numerous live dates and concert cybercast link lists in RealAudio and RealVideo. Web sites with links to the World Wide Web sites they originate from. An easy Site Search feature allows the user to find labels, various online music magazines, and CD shopping sites. As a whole, unFRODO does not necessarily equal the sum of its parts. However, these various parts serve as an excellent starting point for exploring what the Web has to offer the music industry.

AUDIO BOOKS

BY TRISH MILLER ROUSSEAU

MEMOIRS OF A GEISHA

By Armin Greder

Produced by Elaine Eric Davis
Random House Audio
90 minutes, \$24.98
ISBN 0-375-46075-8

In this intriguing story, a young girl named Satoko is sold into slavery to a geisha house in 1929. Lonely and homesick, she ends up as a maid and is mistreated by the reigning geisha. But as time goes on, she grows into a beautiful woman, and under the new name of Geisho becomes one of the most celebrated geishas of all time. Davis' skill, expressive voice, tinged with a Japanese accent, brings the young girl's thoughts, fears, and hopes to life. "Memoirs Of A Geisha" is an unusual audio experience, and the listener wishes it was longer. Some of the most intriguing details are lost. For example, the summary on the back of the box set lists the original novel, but not as time goes on, she grows into a beautiful woman, and under the new name of Geisho becomes one of the most celebrated geishas of all time. Davis' skill, expressive voice, tinged with a Japanese accent, brings the young girl's thoughts, fears, and hopes to life. 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CALENDAR

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OCTOBER

- Oct. 4, **Black Talent News Music Business Summit**, Savers Hall, Loyola Marymount University, Los Angeles, 213-226-8497.
- Oct. 5, **Fifth Annual Michael Ballou Foundation Celebrity Softball Game & Black Gala Auction**, Cabeta Stadium, Stamford, Conn., and Hyatt Regency Greenwich, Dn Greenwich, Conn. 203-483-6463.
- Oct. 5, **1st World Label Forum**, co-sponsored by the New York Chapter of the National Academy of Recording Arts and Sciences and BMI/BMI, the LightHouse, New York, 212-245-5440.
- Oct. 6, **New York BARAS Jazzfest**, Birdland, New York, 212-245-5440.
- Oct. 9, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.
- Oct. 9, **Wizards All The Board: New Technology For Executives**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, New York, 212-245-5440.
- Oct. 11-12, **Mus 84.5 WIREST**, sponsored by WMX, Boston City Hall Plaza, Boston, 617-722-9997.
- Oct. 13-19, **World Of Biogram** Convention, presented by International Biogram Music Assoc., Gulf House Hotel, Louisville, Ky. 502-684-9025.
- Oct. 14, **National Academy of Recording Arts and Sciences Fall Symposium Series**, "Building Your A&R Campaign Soundbites", Los Angeles, 310-382-3777.
- Oct. 15, **CMRA Update**, seminar on the Canadian Musical Reproduction Rights Agency, sponsored by the Assoc. of Independent Music Publishers, Hotel Sofitel/Ms Mission, Burbank, Calif. 818-842-6257.
- Oct. 16-18, **Billboard/Airplay Monitor Radio**

- Seminars & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5200.
- Oct. 16-18, **1978** By Northwest Music & Media Connection, Portland/Hill, Portland, Ore. 415-467-8778.
- Oct. 17-19, **Biogram Fast Feet '87**, sponsored by International Biogram Music Assoc., Gulf House Grand Ballroom, Louisville, Ky. 502-684-9025.
- Oct. 17-19, **Black/Women Interracial/World Fourth Annual Global Convention**, Lowry's Vanderbilt Plaza, Nashville, 615-860-4084.
- Oct. 20, **1980 Annual Academy of Country Music Billboard Gold Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.
- Oct. 20-22, **Law Association-Spears Press Presentation**, Annual Seminar on Negotiating Contracts In The Entertainment Industry, New York Hilton, New York, 800-888-8300, extension 6111.
- Oct. 22, **Women In Music's Working The Industry Series Seminar—Working The Net**, Using New Media To Max, ASCAP Building, New York, 212-459-4580.
- Oct. 23, **Sixth Annual Salute To Excellence Dinner**, Howard J. Gray, Neil Robinson, Sheraton New York Hotel & Towers, 212-222-9400.
- Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 916-272-4403.
- Oct. 24-26, **Songwriters '84**, sponsored by the National Academy of Songwriters, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-463-7178.
- Oct. 25, **Fourth Annual Principal Health Care Jazz On The Box '84**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-1751.
- Oct. 25, **19th Annual of Television And Radio's Third Annual Radio Festival**, New York, 212-521-6735.
- Oct. 25, **City Of Hope Spring Award Ceremony**, honoring winners "L.A. Rock and Rollshow," "Dalyrics" Edmonds, Century City Plaza Hotel back lot, Century City, Calif. 213-992-7868.
- Oct. 25-26, **Black Entertainment & Sports**

- Lawyers Ass'n's 17th Annual Convention**, Rio Del Mar Resorts Center, Sea Jann, Puerto Rico, 303-333-0003.
- Oct. 31, **Music Industry Trusts' Director**, Grosvenor House Hotel, London, 44-171-287-4422.

NOVEMBER

- Nov. 1, **Sixth Annual West River Jazz Fest**, sponsored by the Chesapeake Cultural Arts Inc., Our Lady of Perpetual Help Hall, Edgewater, Md. 410-333-3333.
- Nov. 3, **Nardell-Rhines Music Therapy Foundation 10th Annual Silver Cliff Award Dinner And Auction**, honoring Aersmith, Houston, Tex. 212-977-5291.
- Nov. 5, **National Academy of Recording Arts and Sciences Fall Symposium Series**, "Raising Your Profile," A&M Chaplin Soundstage, Los Angeles, 310-382-3777.
- Nov. 5-8, **7th Jazzlines Convention—The International Business of Jazz**, IIT Sheraton Meadowlands, N.J. 800-866-7664 extension 10.
- Nov. 6, **MTV Europe Music Awards**, Sky Stadium, Rotterdam, the Netherlands, 44-171-284-7177.
- Nov. 13, **Great American Jazz Piano Competition**, sponsored by WJCT Jacksonville, Fla., Philadelphia Convention Center, Philadelphia, Pa. 215-581-8875.
- Nov. 14-15, **Jacksonville Jazz Festival**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-5336.
- Nov. 15, **New York Record Deal From A To Z**, New York Hotel, New York, 212-688-1504.
- Nov. 18, **SESAC New York Music Awards**, Supper Club, New York, 212-586-3450.
- Nov. 20, **Studio Musicians Inducted/Entert'87**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York, 212-245-5440.
- Nov. 22-23, **Billboard Music Video Conference And Awards**, Beverly Hills, Beverly Hills, Calif. 212-536-5002.



Flowers For A Cause. Jazz keyboardist Mike Matsui joined 1,800-Flowers' Pink Ribbon Campaign to help fund breast and ovarian cancer. Pink Ribbon arrangements feature flowers from Colombia. 1,800-Flowers will donate 25% of proceeds to the Entertainment Industry Foundation's (EIF) national initiative to eradicate breast and ovarian cancer. Pictured, from left, are Lisa Paulson, EIF president/CEO; Dennis Franz, actor; Julie McCann-Mulligan, creative director of 1,800-Flowers; and Matsui.

LIFELINES

BIRTHS

Girl, Ruby Kate, to Candace Tobahan and Daniel Hersh, July 26 in Beverly Hills, Calif. Mother is director of A&R administration at MCA Records. Father is a mastering engineer at Digiprep Inc.

Boy, Jackson Glenn, to Nina Osato and Charles Sanders, Sept. 19 in Westchester County, N.Y. Mother is

CEO of Squeak-A-Mouse Music and a songwriter. Father is counsel to the National Music Publishers' Assn. and senior VP of legal affairs at the Harry Fox Agency.

MARRIAGES

Rita Bonin to Richard Deans, Sept. 27 in New Orleans. Bride is an affiliate relations rep at United States Radio Networks.

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

(Required by 49 U.S.C. 3683)

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% Paid and/or requested circulation	96.50%	96.25%

16. I certify that the statements made by and within this report will be printed in the Oct. 11, 1987, issue of this publication.

17. I certify that the statements made by and within this report, if untrue, are false and complete.

(Signatures and titles of editor, publisher, business manager, or owner signed) Howard Landis, President/Publisher

GOOD WORKS

EVENTS AID NEW FACILITY: Three initial fund-raising efforts will help build a transitional care facility that will provide medical and emotional support to victims of domestic violence at the Huntington Memorial Hospital in Pasadena, Calif. The first, launched Sept. 29 at the hospital, includes among its celebrity

sponsors songwriter/artist Smokey Robinson. Those events are a play called "Sang Susa-Sang," written by Robinson and William Mike Stevenson, about the lives and accomplishments of performers Bessie Smith, Billie Holiday, Dinah Washington, Dorothy Dandridge, Josephine Baker, and

Mahalia Jackson, to be performed Nov. 5 at the Vision Theatre in Los Angeles; the Vickers Foundation Celebrity Golf Tournament, Nov. 12 at the Mountain Meadows Golf Club in Pomona, Calif.; and the TRB American Savings Bank Toy Drive hosted by the Aracadia, Calif. branch, with toys donated for the center. Contact: David Grant at 626-798-5499.

SINGLE FIGHTS CANCER: As part of the fund-raising drive for the 15th annual Minnie Riperton 610K Run and Family Walk Nov. 9 in Los Angeles, Kevin Jenkins, president of Sensational Entertainment Records and VP of Cepha Music & Publishing, says that the label's new single "Memory Lane" by Karyn White will be released in conjunction with the charity event, with proceeds going to the American Cancer Society (ACS). Riperton, the R&B singer who was a proponent of early cancer detection and prevention on behalf of the ACS, died of breast cancer in 1979 at the age of 31. The ACS has dubbed November Minnie Riperton Cancer Action Month. For a registration form, call the ACS at 213-386-6102. Contact: Bill Gorman at Antigua Grants at 213-469-8680 or Kevin Jenkins at 213-735-8563.



Monkeys Serious For A Cause. LIFEbeat, the music industry fights AIDS organization, sponsored an after-party at New York's Bar 85 for '86a TV Icons the Monkees. The act performed at the Hammerstein Ballroom at Manhattan Center earlier that evening. Party attendees donated money to LIFEbeat. Show, from left, are Tim Rosta, executive director of LIFEbeat; Mickey Dolenz, band member; Robin Robertson, VH1 air personality; and Davey Jones and Peter Tork, band members.



Seeing Spots. Developing singer/songwriter Kari Lyle, who is touring to support her debut single, "Polka Dots," takes a moment's pause during a recent stop at WXPN Philadelphia, where she played a segment of the station's "World Cafe." Lyle, center, is flanked by Joe Reagano, senior director of promotion for MCA, left, and David Dye, host of "The World Cafe."

newsline...

IRISH DJS TOLD TO PULL PLUG ON 'DANA.' Here's an eye crosser for you, U.K. national newspaper *The Guardian* reports that the Irish Republic's Independent Television and Radio Commission (ITRC) is pushing an on-air ban of the 1970 radio hit "All Kinds of Everything" by then-16-year-old Rosemary Scahill, known as Dana. According to the organization, playing the song constitutes "an unfair advantage" for Scallan, who is now a candidate for the Irish presidency. "We believe Dana's singing must be treated by radio stations as election coverage," an ITRC spokesman said. There is a way out, however: Stations that insist upon playing the AC odds are allowed, as long as they reduce election coverage of Scallan in an equal amount to the length of the song.

AT-WORK RADIO HABITS UPDATED. Arbitron and Edison Media Research have unveiled results of a new study of at-work listening, in which 1,123 spring Arbitron diary keepers were reinterviewed about their listening habits. Among the survey's findings, only 42% of workers put their work time in at an office, where most station at-work listening promotions are targeted.

The study took aim at the long-held notion that most workers are on the job 9 a.m.-5 p.m. It found that only 4% of workers start and stop work at those times. In fact, 21% of workers are on the job by 7 a.m., and another 30% are there by 8. Only 10% of workers file in at 9 a.m. Once there, 60% of workers said they listen to radio on the job.

Edison's Larry Reiss noted that radio "is the king of all media at work," showing statistics comparing radio's 66% of at-work usage with newspaper's 39%, the internet's 16%, and TV's 11%. Measuring radio's effect on job productivity, 41% of respondents said it had no effect, 29% said it made them a little more productive, 34% said a lot more productive, 2% said a little less productive, and 1% said a lot less productive.

ABC RADIO PREZ MOVES TO CHANCELLOR. David Kantor, president of ABC Radio Networks, resigned Sept. 22 and moves to Chancellor Broadcasting to oversee a start-up network for the radio group and its mammoth sister Capstar. ABC VP of sales Lynn Andrews succeeds Kantor as president.

Radio Stocks Attract Folks In Biz

More People Play Consolidation-Fueled Market

This story was covered by Kevin Carter, managing editor of Top 10 Airplay Monitor.

It's no longer just the suits who are having breakfast with *The Wall Street Journal*. As post-Telecom Act consolidation propels broadcast stock prices upward, many of today's rank-and-file PDs and record execs have jumped on board today's version of the Oklahoma land rush.

Once the smell of money became extra pungent, previously passive observers immediately swung into action, diverting whatever available funds they could procure to join this high-risk, high-return enterprise. So while six-figure programming salaries are still far from the norm, one major-market PD who asked to be anonymous, claims to have made more than six figures last year just in the stock market.

In another sex change, consultant Guy Zapoleon (who owns Evergreen and American Radio Systems [ARS] stock, among others) points to a growing stock-market that rums on American Online, in which radio folks are suddenly less interested in what songs PDs are playing and more concerned with what they're buying.

"The biggest change I've seen in the industry lately is that you are now able to buy shares in the company you work for," says John Gehron, co-CEO of ARS. "Until recently, only a handful of broadcast companies were public, most were privately held." And because radio has become big business, the stock market has responded favorably, to say the least. "Radio stocks have generated more activity and thus more interest, in financial markets. That, in turn, creates more liquidity in those stocks, enabling investors to more easily buy and sell."

So suddenly, the stock of the company you work for becomes available. "If you truly believe in your company, why wouldn't you want to own the stock?" Gehron asks. And unlike pork bellies, radio stocks are a subject close to most broadcasters' hearts. "Who knows this industry better than those of us in it?"

he says. "We can observe who the good broadcasters are. Why wouldn't we want to own their stock?"

Gehron also owns shares of broadcast companies other than his own. "These are companies that I personally see are very well run. We know that by observing how well they compete against us in certain markets." Although, Gehron admits with a smile, "there is something to be said about buying stock in the ones that aren't so well run either, because you have to figure that someone will end up buying them."

Pollack Media Group's Jeffrey Pollack has always dabbled in radio stock as part of his overall investment strategy. "My whole philosophy investing in any company is looking at the management team, at the track record quarter by quarter, and the amount of debt a company has accumulated," he says. "There are a few companies that I invest in on a regular basis, because I feel a confidence that quarter after quarter there will be an improvement in company cash flow. There are a lot of good companies, but there aren't all those your investment dollars all over the place."

Pollack says that being an investor makes him sensitive to what management wants when he happens to work with companies in which he may own stock. "There's a higher degree of pressure to make sure this quarter is better than the last quarter. That's what you need to understand when you invest. Things need to happen quicker, and you just have to affect ratings performance and results quicker. All of us are used to being under pressure to make things happen quicker."

PROFITING FROM THE COMPETITION
Tracy Johnson, operations manager PD at modern adult KFMB-FM (Star 100.7) San Diego, is an elder statesman in the stock game, having first ventured into the market in 1985. "You always hear from radio people that they can't make any money in this business," he says. "Hey, you're already in radio—now you have a way to use that to make

money and, even better, how to make money off of your competition."

The only broadcast stock Johnson owns is ARS. "I've also bought and sold several other broadcast stocks over the last few years," says Johnson, who keeps a TV in his office tuned to CNBC to periodically check his portfolio during the day.

One broadcast company Johnson has his eye on right now is Saga Communications. "Their stock hasn't moved lately out of the \$18-\$21 range, but I feel they're a well-run, value-oriented broadcast stock and a company without a lot of debt," he adds.

IT'S EASY TO PLAY

Many brokerage firms now offer simplified online access. Maintenance is as low as you want to make it, says Johnson. "You can set predetermined buy and sell points which will automatically trigger your order to buy or sell 'X' number of shares of whatever stock at whatever price you're preset. You can also set time limits so you don't have to constantly watch it," he adds.

"It sounds simple, but start reading a lot," advises Johnson. Other than *The Wall Street Journal*, there's a wealth of information for new players available online, he adds. "Once you learn to follow the normal price swings of stock, you begin to understand how markets move, and most of it is fairly predictable. While there will always be some surprises, after a while you become less surprised and can actually start seeing patterns develop."

Johnson adds a cautionary note: Having been an investor for 12 years, he now sees the market saturated with rookie investors. These busloads of handwagon-jumpers are one sign of a market "top," he says, "where there is now more downside than upward opportunity."

"Just because the market happens to be going up right now doesn't mean it's going up forever. Right now there's an infusion of new money and the people to fuel it, mainly through 401 K plans and

(Continued on page 92)

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Tony Moran Rides The Ever-Changing Beat Back Into The Remix Spotlight

GIMME A BEAT: Tucked away in his year-old full-facility Manhattan recording studio at a time when most New Yorkers are taking last sips of water in late-night coffees, pop remix master **Tony Moran** is clocking in his third hour of a recording session with pop sensation Jon Secada.

The two, along with an engineer, are patiently working to transform the singer/songwriter's update "Believe" into a credible dancefloor stomper, complete with a reworked bassline, additional backup vocals, and an instrumental tweak here and there.

With a sensitive but learned tone, Moran suggests that a particular verse might be better off as a vocal mix. The mix if the vocal melody were altered slightly. He sings the alternative take to Secada, who listens receptively, ponders it, then asks to hear it again. Patiently, Moran runs through the line a second time.

After a moment, "OK, man, let's give it a try," says Secada, who then retreats into the sound booth, satisfied that the integrity of his song is not being altered, only reworked.

Such a level of trust has increasingly become a given for Moran, who, over the past two years, has reinvented himself from a one-time singles remixer, freestyle producer, musician, and singer, even syndicated TV personality, into one of the most sought-after pop remixers of the latter part of the decade.

His presence on radio has been rediscovered, particularly amid top 40's rediscovery of uptempo melodies, while his discography of the past year reads like a who's who of pop and R&B royalty. Among those in his Rolodex: Whitney Houston, Gloria Estefan, Celine Dion, Luther Vandross, Michael Jackson, and Patii LaBelle.

Despite the tenuous road he has traveled since the fledgling days of the 12-inch single in the early '80s, Moran remains mystified by his own impact. During a recent weekend out of the city, for example, he cavorted through a series of clubs, witnessing a steady stream of his own remixes.

"There is no greater high than the energy and positivity that people expe-

rience through music," Moran says. "Every time one of [my] records comes out, everybody's hands went up in the air. The weren't just dancing to the tracks, they were singing along, which is the important thing. It was so overwhelming. When that happens, you know you're doing something right."

Moran's opportunity to work with some of the best vocalists in the field is



by Chuck Taylor

born out of his insistence on maintaining full focus on the artist, to never divert attention from his goals via overly alienating instrumentation.

"I've always been very focused on the song itself, which has been the best education for me," he says. "Even in the more frenzied days—which are considered a cheery period—I wanted to make sure the artist could carry the record when they sang. When I had opportunities to work with Gloria and Steve Patti, which I used the same approach, which is to seek within in a new place to make the best record possible. I've always made sure that the music was very polished, very clean, so that the artist carried the record."

Such sensibilities are grounded in Moran's childhood days in Brooklyn, N.Y., where he was a "pure pop listener," à la the Jacksons, Paul McCartney & Wings, and "Grease." "I always looked for something that was going to make me want to sing along to it," he says.

In time, he became a mohile DJ, in which Moran furthered his appreciation of top 40 melodies, then befriended Albert Cabrera, with whom he formed the Latin Rascals. The pair's re-edited versions of popular songs spliced together became a favorite on New York dance powerhouse WKU's heralded lunchtime mix. They also caught the ear of remix veteran Arthur Baker, who offered the pair a job at his Shakedown Studios. Moran and Cabrera then began hand-stamp-

ing their own remixes for the biggest names in mid-'80s pop: Bruce Springsteen, Madonna, U2, Duran Duran, and the Rolling Stones.

"It was a new step in the remix-making process," Moran says. "Unlike most of the big remixes by Shep Pettibone, Nile Rodgers, or Arthur Baker, we would get masters and would have to take 20 hours of pieces and outtakes and construct a 12-inch single out of that."

"The programming scenario that existed at that time was archaic compared to what we can do now," he adds. "After a while, we were doing three of these a week. Even though I poured my heart into it, everything became a blur."

But the reviews of their work were clearly fostering a watchful eye from labels wanting to capitalize on this new trend. Ironically, meanwhile, "my goal was to give up editing altogether," Moran says.

And then came Moran's first supercharged break. Fever Records asked



he and Cabrera and friend Andy Panda to produce and write a song for its new act the Cover Girls. The result, the radio classic "Show Me," became a gold single and opened the airwaves to freestyle. Moran went on to produce songs for the top names in the genre: Tika, Saifre, George LaMond, Noel, and Lisette Melendez.

Meanwhile, the Latin Rascals recorded their own material, including the club hit "Arabian Nights" and a remake of the Animals' "Don't Let Me Be Misunderstood."

"Then came TV notoriety, as Moran and Panda hosted "Second Generation," a production of MTV and Tribune. The half-hour show, which aired in 37 large urban markets, offered zy-kuk skits and freestyle-oriented

(Continued on page 92)

George Flinn Revives His Ailing Memphis Stations

FOR NEARLY 20 YEARS, George Flinn was perceived around Memphis as an ultrasound doctor, in his own words, "dabbled in radio." The handful of radio stations his Flinn Broadcasting owned in that market and Little Rock, Ark., went through frequent format changes and were often thought of more as their owner's personal jukeboxes than "real" broadcast outlets.

Rival broadcasters, meanwhile, would talk about how much potential Flinn's stations could have if only they were in the hands of a major owner. And by this spring, Flinn himself was, like many entrepreneur broadcasters, finally ready to sell.

That was before May 3, when Flinn's KANG, a class-A Memphis radio station, was sold to a new owner. The audience was so small that nobody called to complain when it was

flooded off the air for nearly a month, he came young-end R&B outlet KXHT (Hot 107) under consultant Steve Smith. Four months later, KXHT hit No. 2 in the market with a 7.6 share 12-plus in the second summer Arbitron. No. 2 to longtime R&B powerhouse WHRK (97.1).

In early September, Flinn launched a second FM, WOJ1 (107.5 Kiss FM), under consultant Dan Valie, giving Memphis its first mainstream top 40 in its decade. Suddenly, Flinn's instincts seem, well, ultra sound.

The 54-year-old Memphis native almost made it to broadcasting through a direct route, going to college as an electrical engineer. Instead, "I did research on the X-rays produced from television sets and became interested in the medical aspects of X-ray and radiology. After that, I went to medical school and became a radiologist, but never lost my interest in radio."

In 1973, spurred by his interest in technology, Flinn chose his then nascent ultrasound field as his specialty eventually opening four clinics. By 1978, he'd bought suburban outlets

outlet WGSF. In 1988, when the legendary RKO radio chain was broken up, Flinn sold WGSF to his younger brother and bought WHBQ. Over the next few years, that AM would try numerous formats, including hard rock, top 40, country, and oldies and occasionally a black-programmed mix. On one occasion, Flinn took to the airwaves himself to apologize for the station's inconsistency.

Eventually, however, WHBQ ended up as the market's all-sports outlet on the receiving end of a local marketing agreement (LMA) with Barnstable Broadcasting; it's since reverted to Flinn. In the meantime, Flinn became increasingly fascinated with modern rock, a format that, at that time, seemed like a stretch for Memphis.

In 1993, Flinn's WNWZ-AM flipped to modern, using hard-drive automation at a time when that technology was less ubiquitous than it is now. Several days later, cross-town WRXQ-FM signed on with modern. When Flinn bought Memphis R&B outlet KPTH, he moved the modern format to FM. By that time, however, WRXQ was entrenched, and KPTH, later KZMN, languished in near-total obscurity, before finally flipping to the blues format. Flinn was already running on AM and switching the call letters again to KANG.

Like modern rock, the new format was, Flinn says, a labor of love. "With blues, I figured it'd at least do something enjoyable to a certain degree. Memphis was the home of the blues. I figured we'd do love. Then I learned that there were 4,000 people who loved it, and the rest of the million people in town couldn't care less."

By this time, Flinn says, he'd made another discovery. He needed experienced people in his operation. "It's sounds so trivial, but it's so true. The staff is everything." The first key hire was former Stern Broadcasting

(Continued on page 92)

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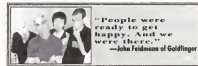


With its second Modern Rock Tracks hit, "This Lonely Place," L.A. outfit Goldfinger continues to ride the ska-pop wave that has landed a great many of its brethren on the upper reaches of the chart. And reasoning why so many sunny California bands have been successful, Goldfinger front man John Feldman echoes a commonly held sentiment on the listening public's cyclical temperament.

"It makes sense that this music would become popular," he says. "Grunge was over. Slow, depressing music was over. It just got to be the time for fast up, danceable music. People were ready to get happy. And we were there."

Goldfinger's self-titled Mojo Universal debut album

was a top 10 Modern Rock hit. At No. 18 on Modern Rock's "This Lonely Place" comes from the band's follow-up set, "Hang-Ups." According to Feldman, the song represents a departure for the group—even though it was penned seven years ago.



"People were ready to get happy. And we were there."
—John Feldman of Goldfinger

"For a long time, we thought we couldn't really play 'This Lonely Place,'" Feldman says. "It has this 'Daydream Believer' sounding '60s pop thing

going on that was a little subtle and difficult for us. But after playing all those shows over the past year, we got better and more confident, and adding a horn section really helped make it work."

Lyricaly, "This Lonely Place" addresses the challenge of change. "Even when something's a drag, you know what it's all about, and that's comforting," Feldman says. "Whereas the unknown, even if it may represent something preferable eventually, is scary. I wrote the song about one of my girlfriends who was in a relationship where the guy she was with was staying out all night, cheating on her. But for her, the idea of breaking up with him was worse than the reality of him messing around. She finally did it, though. It was rough, but she got through it. And now she's happy."

Billboard OCTOBER 11, 1997

Mainstream Rock Tracks™

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	2	12	12	TOUCH, PEEL AND STAND <small>2 weeks at No. 1</small>	DAYS OF THE NEW OUTRIGGER
2	2	1	22	PINK	AEROTHROM
3	3	4	1	ANYBODY SEEN MY BABY?	◆ THE ROLLING STONES
4	5	5	27	IF YOU COULD ONLY SEE <small>ME AS I AM</small>	◆ TONIC
5	8	12	8	EVERLONG	◆ FOO FIGHTERS
6	8	8	12	LIVE THROUGH THIS (FIFTEEN STORES)	MIGHTY QUIT PLUM
7	9	11	11	I CHOOSE <small>ANYONE IN THE HOUSE</small>	◆ THE OFFSPRING
8	12	18	7	MY OWN PRISON	CREED
9	17	29	3	SLOW RIDE	KENNY WAYNE SHEPHERD BAND
10	10	13	6	HELLO HELLO	◆ TALK SHOW
11	4	4	10	MARCHING TO MARS	SAMMY HAGAR THE TRICK
12	16	17	4	HITCHIN' A RIDE	◆ GREEN DAY
13	7	9	31	PUSH <small>POWER OF SOMEBODY LIKE YOU</small>	◆ MATCHBOX 20
14	11	6	20	TRUST	◆ MEGADETH
15	15	16	16	SUPERMAN'S DEAD	◆ OUR LADY PEACE
16	18	15	18	BLEEDING ME	METALLICA
*** AIRPOWER ***					
17	21	31	3	BLAME	◆ COLLECTIVE SOUP
18	13	10	12	LAZY EYE <small>GOALS & DREAMS</small>	◆ GOG GOG DOLLS
19	10	19	13	GONE AWAY	◆ THE OFFSPRING
20	14	7	14	TURN MY HEAD	◆ LIVE
21	19	17	21	LISTEN	◆ COLLECTIVE SOUP
22	25	27	5	WALKIN' ON THE SUN <small>RIGHT IN MY HAND</small>	◆ SMASH MOUTH
23	24	30	3	EVERYTHING TO EVERYONE	EVERLONG
24	32	36	4	THE FALL	THE NIXONS
25	27	26	8	HIGH	◆ JIMMIE'S CHICKEN SHACK
26	23	24	8	ONE ANGEL	◆ STR
27	22	20	17	LAST CUP OF SORROW <small>ALL OF THE GLASS</small>	◆ FAITH NO MORE
28	29	28	11	AEMEA	◆ TOOL
29	35	—	2	MOST PRECARIOUS	◆ BLUES TRAVELER
30	26	22	13	SOUL OF LOVE	◆ PAUL RODGERS
31	NEW	1	1	ALMOST HONEST <small>BEHIND THE MASKS</small>	MEGADETH
32	31	34	7	FLY	◆ SUGAR RAY
33	38	38	3	TRIALS	◆ COOL FOR JAGGED
34	NEW	1	1	THREE MARLENAS <small>RENEGED ON MY WIFE</small>	◆ THE WALLFLOWERS
35	NEW	1	1	THIRD EYE BLIND	◆ THIRD EYE BLIND
36	28	21	12	THE DIFFERENCE <small>BEHIND THE CURTAINS</small>	◆ THE WALLFLOWERS
37	34	33	7	HIT THE GROUND RUNNING	JOHNNY LANG
38	33	15	18	CAROLINA BLUES <small>STAY IN THE MOUNTAINS</small>	◆ BLUES TRAVELER
39	30	23	9	SUGARCANE	CRY OF LOVE
40	NEW	1	1	CLEOPATRA <small>WALKING IN REVERENCE</small>	CHRIS DUARTE GROUP

Billboard OCTOBER 11, 1997

Modern Rock Tracks™

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	3	1	13	WALKIN' ON THE SUN <small>RIGHT IN MY HAND</small>	◆ SMASH MOUTH
2	2	1	22	FLY	◆ SUGAR RAY
3	3	3	11	EVERLONG	◆ FOO FIGHTERS
4	8	14	4	TUB THUNDER AND THE SHIRT	◆ CHUMBAMANMA
5	4	5	12	CRIMINAL	◆ FIONA APPLE
6	5	7	5	HITCHIN' A RIDE	◆ GREEN DAY
7	10	13	5	EVERYTHING TO EVERYONE	EVERLONG
8	7	8	10	THE RASCAL KING	◆ THE MIGHTY MIGHTY BOSTONS
9	6	4	18	WRONG WAY	◆ SUBLIME
10	15	24	3	DON'T GO AWAY	GASIS
11	9	6	15	BUILDING A MYSTERY	◆ SARAH MCLACHLAN
12	11	12	11	SUPERMAN'S DEAD	◆ OUR LADY PEACE
13	13	10	21	SELL OUT	◆ REEL BIG FISH
14	12	9	24	PUSH <small>POWER OF SOMEBODY LIKE YOU</small>	◆ MATCHBOX 20
15	14	16	10	GRADUATE	THIRD EYE BLIND
16	16	16	6	TALK SHOW	◆ TALK SHOW
17	22	21	6	SUMMERTIME	◆ THE SUNDAYS
*** AIRPOWER ***					
18	24	26	4	THIS LONELY PLACE	GOLDFINGER
19	20	22	7	DREAM <small>FOREVER FOR THE TREES</small>	◆ FOREST FOR THE TREES
20	15	15	25	SEMI-CHARMED LIFE	◆ THIRD EYE BLIND
21	22	20	25	6 UNDERGROUND	◆ SNEAKER PIMPS
22	25	25	6	PRISONER	◆ 311
23	18	17	11	JACKASS	JACKASS
24	17	11	13	D'YOU KNOW WHAT I MEAN?	◆ GASIS
25	27	27	7	MOST PRECARIOUS	◆ BLUES TRAVELER
26	23	15	19	TURN MY HEAD	◆ LIVE
27	26	23	14	PROUD <small>THE VOICE OF THE LAND</small>	AL MURRAY/MARSHALL BRIS
28	30	39	3	TOUCH, PEEL AND STAND	DAYS OF THE NEW
29	31	34	3	LUCKY	SEVEN MARY THREE
30	37	—	2	COME ON EILEEN	◆ SAVE FERRIS
31	NEW	—	2	I CHOOSE	◆ THE OFFSPRING
32	NEW	1	1	ON AND ON <small>BEHIND THE CURTAINS</small>	LONGHIPS
33	33	33	5	LONG LONG TIME	◆ LOVE SPLIT METHOD
34	29	9	29	ICANT YOU TRY LIKE I DO	◆ FILTER AND THE CRYSTAL METHOD
35	NEW	1	1	THREE MARY THREE SYMPHONY	◆ THE THREE MARY THREE
36	NEW	—	2	DOIN' TIME	SUBLIME
37	NEW	1	1	THREE MARLENAS	◆ THE WALLFLOWERS
38	34	32	22	THE DIFFERENCE <small>BEHIND THE CURTAINS</small>	◆ THE WALLFLOWERS
39	NEW	—	2	ALLER HAZEL	◆ SISTER HAZEL
40	NEW	1	1	DAMMIT (GROWING UP)	◆ BLINK 182

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HITS!
HOT 100

Week of September 29, 1997

① Honey / Mariah Carey
 ② You Know What I Mean? / Diddy
 ③ I'll Be Missing You / Full Circle & Faith Evans Featuring 11
 ④ Get Back / Hanson
 ⑤ I Wanna Be Good / Jazmine
 ⑥ Sessions Of Loneliness / Boyz II Men
 ⑦ Stand By Me / Dash
 ⑧ Happiness / Vanessa Williams
 ⑨ Please Come / Soul II Soul
 ⑩ Snow On The Sahara / Green Day
 ⑪ Daphne / Tisha Tomasi
 ⑫ Men In Black / Will Smith
 ⑬ Know Where You're At / Sade
 ⑭ How You Feel My Love / 5th June
 ⑮ Waiting The Real Away / Jai
 ⑯ Gypsy Lady / Matt Bianco
 ⑰ Come On Eileen / Doves/Father
 ⑱ Say Nothin' / D'Neve
 ⑲ Free / Ultra Nite
 ⑳ Santa Fe Jarama / Balin
 ㉑ Somewhere / Pat Benatar
 ㉒ I'm In The Mood For Love / Tinchy
 ㉓ To Love / DeLoe Featuring 40 Thieves
 ㉔ Solo Solo Dharma / Shrike Soul
 ㉕ Something / DMX Featuring Full Circle
 ㉖ Whiskey / Hanson
 ㉗ Don Don Don / Fiddler
 ㉘ Sunshine Day / Matt Bianco
 ㉙ Don The Way In / Lisa Mook
 ㉚ Just Say / Jai
 ㉛ Something About The Way You Look Tonight / Eilon Jahn
 ㉜ Let's Start Over Again / Shevaun
 ㉝ Dream / Forest For The Trees
 ㉞ I'm The Supreme One
 ㉟ Just A Freak / Crystal Waters
 Featuring Dennis Rodman
 ㊱ L-L-L-L / Dana King
 ㊲ Keyzoo / Tashiro / Tove
 ㊳ Confessions
 ㊴ Here I Come / Thriller U
 ㊵ Alone In Memphis / Tiquan Matthews
 ㊶ In My Heart / Chris Brown
 ㊷ I Wanna Be Good / Jazmine / Hanson
 ㊸ Indulgence
 ㊹ Sex Fruits Soft Ride / Camelia
 ㊺ More Beans And Pussies / Collette
 ㊻ Whores The Love / Pussies
 ㊼ Phony High / Bone Thugs
 ㊽ Oh-La-La / Cease
 ㊾ In My Company / Danteha / Jai / Jai
 ㊿ Southern Stars
 ㊿ Touch And Go / Soul Bossa Nova
 ㊿ You Gotta, You Long / Eric Visage
 ㊿ Anybody Seen My Baby? / The Rolling Stones
 ㊿ I Can't Think About / Sarmstrong
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Adult Contemporary

WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER OF WEEKS ON CHART)	ARTIST
1	1	13	*** No. 1 *** HOW DO I LIVE	LEANN RIMES
2	2	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	LUTON JOHNS
3	3	11	QUI PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
4	5	8	FOOLISH GAMES	JEWEL
5	6	9	SILVER SPRINGS	FLEETWOOD MAC
6	5	4	CANDLE IN THE WIND 1997	ELTON JOHN
7	4	11	TAKES A LITTLE TIME	AMY GRANT
8	4	25	SUNNY CAME HOME	SHAWNY COLVIN
9	11	14	PROMISE AIN'T ENOUGH	DARRELL HALL, JOHN GATES
10	13	7	2 BECOME 1	SPICE GIRLS
11	10	7	FOR ONCE IN OUR LIVES	PAUL CARRACK
12	12	10	FOR YOU I WILL	MONICA
13	9	14	A SMILE LIKE YOURS	NATALIE COLE
14	15	15	FOR YOU I WOULD MEAN FOR YOU	JEWEL
15	22	25	*** AIRPOWER *** SO HELP ME GIRL	GARY BARLOW
16	17	17	UNBREAK MY HEART	TONY DIAPAZON
17	21	24	*** AIRPOWER *** ALL FOR YOU	SISTER HAZEL
18	19	18	CHANGE THE WORLD	ERIC CLAPTON
19	14	21	GO THE DISTANCE	MICHAEL BOLTON
20	16	11	LITTLE MORE TIME WITH YOU	JAMES TAYLOR
21	18	18	DO YOU LOVE ME THAT MUCH	PETER CETERA
22	23	23	HERE IN MY HEART	CHICAGO
23	25	—	I DON'T WANT TO WAIT	FRILLA COLE
24	26	29	BUTTERFLY KISSES	BOB CARLISLE
25	NEW	1	*** HOT SHOT DEBUT *** THE ONLY ONE	CHICAGO

Adult Top 40

WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER OF WEEKS ON CHART)	ARTIST
1	1	2	*** No. 1 *** FOOLISH GAMES	JEWEL
2	2	1	ALL FOR YOU	SISTER HAZEL
3	3	2	SEMI-CHARMED LIFE	THIRD EYE BUND
4	4	4	I DON'T WANT TO WAIT	FRILLA COLE
5	5	16	BUILDING A MISTERY	SARAH McLAUCHLIN
6	6	5	HOW BIZARRE	OMC
7	7	22	PUSH	MATCHBOX 20
8	8	33	SUNNY CAME HOME	SHAWNY COLVIN
9	11	15	FOR YOU I WOULD MEAN FOR YOU	SUGAR RAY
10	12	15	IF YOU COULD ONLY SEE	TONIC
11	9	9	ONE HEADLIGHT	THE WALLFLOWERS
12	12	10	BARELY BREATHING	DUNCAN SHEIK
13	13	11	THE FRESHMEN	THE VERVE PIPES
14	18	24	HOW DO I LIVE	LEANN RIMES
15	14	21	A CHANGE WOULD YOU DO GOOD	SHERY CROW
16	16	33	CRASH INTO ME	DAVE MATTHEWS BAND
17	15	14	THE DIFFERENCE	THE WALLFLOWERS
18	17	11	THE IMPRESSION THAT I GET	THE NIGHTY NIGHT BOSSTONES
19	23	27	SMASH MOUTH	SMASH MOUTH
20	19	21	TAKES A LITTLE TIME	AMY GRANT
21	22	23	CRIMINAL MINDS	PILO APELLA
22	21	20	QUI PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
23	24	26	*** AIRPOWER *** SILVER SPRINGS	FLEETWOOD MAC
24	25	5	CANDLE IN THE WIND 1997	ELTON JOHN
25	27	25	BITCH	MEREDITH BROOKS

Radio PROGRAMMING

RADIO STOCKS ATTRACT FOLKS IN BIZ

(Continued from page 59)

mutual funds, but if we see anything on the horizon to spook the market, like interest rates increasing, or if the three companies fail to meet earnings expectations, that will send these new investors running for the sidelines," Johnson adds. "Many of these first-timers are completely sure that they're investing in or low the market really works. If the market were to suddenly drop by 20%, it could trigger a mass exodus, which would have an adverse effect on the market."

THE NEXT MICROSOFT?

Chancellor Media chief programming officer Steve Rivers says stock in his own company, as well as some non-broadcast stock. Responding to those who predict the bottom will eventually fall out of the broadcast-stock frenzy, Rivers says, "Given the size of companies like Chancellor and CBS, I don't see that happening. They're too big, with too much critical mass. Our primary focus is not waiting for the bottom to fall out—it's waiting for the prices to go up."

Rivers sees a similar situation with today's average radio folks dabbling in the market and with the original founder of Microsoft's employees. Radio people start playing the market more or less as a hobby, and many have actually made money. "The Microsoft employees were just computer programmers working for peanuts, and were given some stock options to placate them," says Rivers. "These same people are now millionaires, living in lake-front mansions in suburban Seattle."

While Pollack is likewise bullish on the radio operators, he does note that we're still in for a time of settling in. "We're in an in-flaring curve," he says. "Everyone is looking to figure out the best way to operate these huge companies. A lot of companies are finding the correct way of organizing the managers and programmers and salespeople, but I still think there's going to be a shaking-out period. Ultimately, people will find the regional plan will make the most sense."

LONG-TERM PLAYER

Bob Catania, head of promotion at Geffen Records, has been actively involved in the stock market since 1984, also a bit earlier than most, and considers himself more of an old-school, long-term, lower-risk stock trader. "I don't really play the market, I think of myself as more of a long-term player," he says. "I look for the big, solid companies that will perform over the long haul. It's hard to argue with IBM, Microsoft, and Intel."

Back in 1984, Catania invested \$5,000 he received from a retirement plan. "There was a Shearson-American Express office near my house, so I sat down to help me," says Catania, who still uses the same broker, now at Smith Barney, and has built handsome equity upon that original investment.

For the time being, he's only buying stock in companies you admire. Catania, a noted Disney memorabilia collector, bought 50 shares of Disney stock at \$60 each in 1984, mainly because, in his view, "I thought it would be cool." The purchase happened to coincide with Michael Eisner's arrival. "Within three years, it was up to 160, then split four times, so it's now back up to 120 and split two for one again."

The only broadcasting stock Catania ever owned was Infinity. "I did well with that and held it right through the merger with Westinghouse," he says. "One thing I learned—Wall Street Loves Me! (Karmazin). When the bigger players like him get involved, the stock goes up immediately."

Otherwise, says Catania, "I find today's broadcasting stocks fascinating but very volatile. My portfolio is relatively stable, with more long-term investments."

Similarly, Pollack notes that most of

TONY MORAN

(Continued from page 90)

video. But then, as countless artists with limited talent jumped on the freestyle band, the bottom dropped out of the brand. And Moran, whose reputation was founded on the sound, fell with it.

"After the suicide of freestyle, I was caught in limbo," he says. "No one would hire me because of the connection. It became very difficult to cross that barrier."

The remix/producer asked labels to give him a chance, offering the ultimate incentive: "I told them if I'd provide the a capella track, I'd do a remix for free. I'd do it for anybody, just to get my foot back in the door."

Through his, Moran built a relationship with Epic Records then dance department head Frank Ceraolo, for whom he'd served up remixes of the Cover Girls' "Funk Boutique" and "Wishing On A Star," the latter of which hit No. 9 on the Hot 100.

As Ceraolo—who is now Epic's senior director of U.S. marketing—was developing his, Moran met the Kiss Me, "the 1994 retro-classic project for Estefan, he called in Moran to participate on her remake of "Everlasting Love"—again, for free. The song became a major contributing to a new chapter in Estefan's—and Moran's—career. Momentum built, and the remixer ushered in his current wave of notoriety.

Over the past year or so, Moran has overseen the restructuring of more than 20 remixes from his Sound Barrier studio, fueling dance/floor combos for the likes of Jennifer Holliday and Cyndi Lauper.

And without asking this time, Moran has already reached the next tier, transitioning from remix master into full-blown producer. He is writing and producing tracks for Dion, Estefan, Scandal, Vandross, and LaBelle and has produced the just-released top 40 hit "The Like a Star" for former freestyle singer Cynthia, already a top hit on Hot Dance Music/Maxi-Singles 150.

"I've allowed them to see I was more than capable of giving accurate and creative direction," Moran says. "I think in the past, a lot of people took my work for granted. They said, 'Oh, it's just a remix thing.' But once they saw me in there, I think they realized how seriously and emotionally involved I am. I don't make it my primary objective to see how funky my baseline is. The packaging of the whole product has to be great."

Moran has also signed a development deal with Columbia for a project titled "14," a four-member male Latin group, a La Cater Me Badd,

which he would write and produce. And the ultimate: Moran is again stepping out in front as singer on "Bliss," a duet he wrote and produced with budding starlet Angie Blake. Released to DJs and top 40 radio Sept. 16, the track is the lead single from Epic's latest dance collection, "Welcome To The Epidrome."

Already, it's been a long musical road for Moran since his '80s days of vinyl remixing. While the road ahead is difficult to appear, he admits that each step along the way has laid the foundation for the next.

"I see each of these experiences as different lifetimes, and yet the one thing that's been constant is a feeling of gratification and of creating something that feels good," Moran says.

"There are times when I've been criticized, where I'm just an emotional wreck working with some of these artists. But when I come out with a performance from them that astounds everybody, it's very satisfying. I'm definitely looking forward to the future."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

GEORGE FINN

(Continued from page 90)

ing henchman Chuck Woodson, who became KANZ's GM. The next was Smith, who sent him a solicitation letter "when I was within a month of selling the station. I'd just figured out that I couldn't do it. I didn't have enough time. I didn't have enough of whatever it was I needed." Three weeks later, Hot 107 was on the air.

Some operators might have been scared to sell young-ened R&B on a stand-alone. But after several years with virtually no ratings, KKHT could only do better. "I was expecting to be disappointed," says Finn. "But instead, to have to apologize for it. Instead, it's been just the opposite. The agencies accept it. My friends and family accept it. [My colleagues in the multi-community accept it. It's been a success like I've never dreamed of."

Besides KKHT and the new Kiss, Finn Broadcasting also owns two Memphis TV stations, and two low-powered TV stations. Its local KDRB is currently LMAQ, but it has another construction permit in that market due in several months, as well as a construction permit in Reno, Nev., and a TV station in New Orleans. Even before the success of KKHT, Finn says he was receiving weekly calls from prospective buyers, but, he says, "It's in the process because I like radio." SEAN ROSS

Billboard & Monitor

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Issue Date: November 22 Ad Close: October 28

CONTACT: Jill Carrigan - 213-525-2302



SOUND OF THE CITIES: CHICAGO

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CONTACT: Lezle Stein - 213-525-2329



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CONTACT: Adam Waldman - 212-536-5172



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CONTACT: Christine Chinetti - 44-171-323-6686



NAXOS - 10TH ANNIVERSARY

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CONTACT: Adam Waldman - 212-536-5172



WORLDWIDE DANCE

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CONTACT: Jill Carrigan - 213-525-2302
Christine Chinetti - 44-171-323-6686



1998 International Buyer's Guide

Publication Date: December 11 Ad Close: October 8

CONTACT: Dan Dodd (US/Canada) - 213-525-2299
Christine Chinetti, Ian Remmer - 44-171-323-6686

REPRIS, MERCURY HIT MARKE WITH LETTERMAN, CONAN COMPLETIONS

(Continued from page 15)

is executive producer of both shows (Billboard Bulletin, Sept. 30).

With store shelves piling up with super-cassets in the wake of the holidays, the O'Brien and Letterman albums will face stiff competition at retail. However, both titles have plenty of star power of their own.

"Live From 6A" features a mostly modern-rock-leaning roster. At the top are Def Rance, David Bowie, Elvin Sater, Jamiroquai, Bjork, Mattias Costello, Mike Johnston, The Roots, Edwin Collin, III, Soul Coasting, and Squared Net Nu Zippers.

"Live On Letterman" is the more eclectic of the two sets. It features performances from Lou Reed, The Roots, Dave Matthews Band, Aretha Franklin, Paula Cole, Rod Stewart, R.E.M., Lemmy Krawitz, and Patti Smith.

The Letterman album's real trump card is collaboration between such notables as David Grisman and Jerry Garcia; Elvis Costello and Burt Bacharach; Lyle Lovett and Al Green; Van Morrison, Sinéad O'Brien, and the Chieftains; and Jewel and Flea.

"In selecting what we were going to put on, you kind of feel like a kid in a candy store," says "Late Show" music supervisor producer Steve Becker, who co-produced the album with Reprise VP of media relations (U.S.) Bill Brent. "The first thing that came to mind was to highlight some of the unusual combinations of people that we had." Elvis and Burt; Van, Sinéad, and the Chieftains.

While live TV musical performances can often be a hit-or-miss proposition, O'Brien says his show works hard to make the most of its performances. "There's an argument you can make that television is the worst way to hear music," says Becker. "But we've always had them sound as good as we can. We always get a lot of compliments from acts saying, 'Wow, we sounded great here.' I wanted to be as interested in how great the performance is on the show. David Bowie's performance on the album is a great acoustic performance. It's not, 'It's here it's pretty good considering it's off a TV set. It just sounds great.' (If for more from O'Brien, see the Beat in the Oct. 18 issue.)

Letterman also has praise for the "Late Show" album. "This is a collection of great, interesting musical performances from our show. I know it's great," says he. "I was there when it happened."

Repeal. Letterman guests, such as Bob Dylan, once embraced but were included on the album. "I'm on the show a lot, so I thought I should be part of it," says Reed, adding that the album has a lineup of "great artists." Another example was the band the producers who decided on Reed's version of the Velvet Underground classic "Sweet Jane," the singer says he was happy with the music. "It was a really good, a great performance," he says.

Mercury act 311, which is featured performing its breakthrough modern rock hit "Down" on "Live From 6A," is also excited about being included on the O'Brien album. The track was recorded during the band's national tour debut. Singer/guitarist Nick Hexum says the "Down" group was "really, really charged" to be on the show. "I barely remember it, because it was so anticipated," he says. "I had no idea if we were good or if we sucked. I watched the show one night, and I was surprised to see that we worked."

When the band got word that its performance of "Down" would be included on "Live From 6A," Hexum says he "was stoked." He adds, "We're glad to contribute to the album because

Conan is the only risk-taker in late-night TV in terms of looking interesting, cutting-edge, and broad."

Conan's music booker Jim Pitt, who compiled and produced "Live From 6A," says that the show's staff had occasionally talked about putting together an album, but the project was shelved because the show's focus began being courted by a few labels.

When the project became a reality, Pitt went to the album. "I was a little bit of a workaholic," says Pitt went about the laborious task of clearing each track for the album. "I was like, 'I've got to be like a lawyer for a job,' says Pitt. "You're waiting for word to come through on whether you can do it, and we're pretty much got what we wanted."

RETAIL EXCLUSIVES

It remains to be seen, however, how the labels containing such performances will be received by retailers and the record-buying public.

Low Garrett, VP of buying and merchandising for the 311 store, North Canon, Ohio-based Camelot, calls both albums "interesting projects for the collector," but he notes that Mercury and Reprise are going to have to work hard to promote them. "With all the releases coming out this season, the labels are going to be highly challenged

to compete in the marketplace to any significant level," he says.

Both labels are prepared for the challenge. Says Linna Nax, director of artist development and creative marketing for Reprise (U.S.), "There's 15 selling points—the 14 incredible songs, and the 15th is David Letterman and the 'Late Show' compilation."

Mercury has a similar feeling about "Live From 6A." Says Ken Weinstein, director of product development for Mercury (U.S.), "We're looking at two great things—Conan and the reputation of the show as the premier place for new bands to get national TV exposure."

Rather than release a single, Reprise chose to release the album as a triple A radio stations Nov. 11. It will also service the album to college radio stations, which "have an affinity with Dave and some of the artists on the record," says Weinstein.

Likewise, Mercury shipped the entire "Live From 6A" album to triple-A, modern rock, and mainstream rock stations.

Although Mercury plans no single, Weinstein says its radio efforts will focus on Sweet's cover of "Do Ya"—originally recorded by the Move and covered by the Electric Blue Orchestra—since Sweet's rendition of the song isn't available elsewhere.

However, Weinstein points out that the album has a wealth of material that can be spun to various radio formats. Modern rock act play Matthew Sweet, Cake, Soul Coasting, Bjork, or Squared

Net Nut," he says. "Triple-A can play Sweet," Bowie, Elvis, Jonathan Richman, Art D'Fance, and Squared Net. Mainstream rock can play David Bowie and 311, and we could even go to classic rock with the David Bowie track."

Both labels also plan to utilize the talents of their respective marketing agencies as keys to marketing the albums at retail. Tentative plans from Reprise include Stand-ups from Reprise include stand-ups capable of promoting the album. Mercury will employ point-of-purchase materials featuring O'Brien and the "Live From 6A" cover art.

Reprise will also tie in the shows for promotions. Reprise plans to offer triple-A stations that support the album ticket give-aways to the "Late Show," while Mercury will distribute coupons for discounts on the "Live From 6A" album at tapings of "Late Night."

Although neither collection is likely to get video airplay on MTV or VH1, which favor their own live programming, Mercury will get some additional exposure from MTV when O'Brien guests on "The Pinfield Suite" and M2 around the time of the album's release. O'Brien is also likely to help promote the album by doing radio interviews and station visits and is tentatively set to host "Modern Rock Live," which is



O'BRIEN

syndicated nationally, on Nov. 9.

In addition, Mercury plans to supply retailers with a store-by-store tour—a with a video reel of performances from "Late Night" that are featured on "Live From 6A."

In the works from Reprise is a possible live concert event in New York to launch the album.

In addition, Reprise plans to focus on local TV and cable advertising, especially in the New York area. "You will find a lot of advertising, but you'll certainly find the 'Late Show' universe is centered in New York City," Nax says.

In spite of the fact that the albums are similar in nature and are being released about a month apart, both camps don't necessarily feel that they are competing with each other.

"In the same way that the two shows are different, the records are different, and they reflect that," says Pitt. "The timing is a little unfortunate. They are going to get lumped together, but we don't feel like we are competing. They're different, but you'd be certain that we're feeling like we are competing."

Yet the timing can also be beneficial. "A lot of magazines will probably do combination reviews," says Weinstein. "The weight of Letterman and Conan together increases the chance of getting reviewed and brings up all sorts of possibilities, like a late-night TV music career at retail."

Assistance in preparing this story was provided by Melinda Newman in New York.

BLOCKBUSTER TO FOCUS ON CORE VIDEO BIZ

(Continued from page 7)

company to concentrate on the core video rental business (Billboard Bulletin, Sept. 26).

In the restructuring, 7% of the corporate staff was laid off. In other changes, the company has added a new senior VP of video store operations; a new senior VP of marketing; and a new VP of advertising. Names were not disclosed.

As part of that realignment, Blockbuster is once again separating its music and video operations, leaving its music and video suppliers simultaneously confused and concerned.

One distribution executive commenting on the situation says in cooperation, "First they build separate businesses, then they put them together, then they take it apart. Blockbuster obviously doesn't have it together."

At another major, a senior distributor says the move is "not a bad idea" but also worries whether the plan to focus on video rental will be at the expense of the music business. "I hope that they get the music business right, but I don't know what their vision is or how they will accomplish it," he says. "But if they focus on rental and leave music to founder, that won't do us any good."

Blockbuster traditionally has held a 15%-20% share of the video rental market, but that percentage has eroded with the emergence of the video group with a real focus on Hollywood Entertainment. All are scrambling to retain their shares of a business that has stagnated: Rental revenue declined about 8% in 1996, according to some estimates. In 1996, only to tank again this year. Sell-through volume continues to grow—albeit slower than in 1996—according to Blockbuster, but it is really competing in an arena dominated by the mass merchants.

Steve Becker, Blockbuster's senior VP of human resources, declined to elaborate on the chain's plans beyond what was stated in the Antioch memo. That memo says that the company is concentrating its operations from video so the company can "improve the focus and profitability of music stores."

Last year, Blockbuster Music generated \$616.2 million in revenue and had a negative cash flow of \$7.5 million. Viacom, Blockbuster's parent, does not make a full financial disclosure on the music operation.

"The key thing," says Becker, "is we are focusing on improving operations and service. We want to get greater accountability to field management."

In the restructuring, Andy Ballen, senior VP/general merchandise manager for retail, is said to be leaving the chain. Most of his responsibilities are being assumed by Cindy Barr, urban music buyer at the chain, who was named director of music, sources say. She will report to Bill Wilton, senior VP/general merchandise manager for retail, whose role within the Blockbuster infrastructure has been broadened. On the store-operations side, Becker says, the music stores, which number about 500, will report to Rich Ungaro, executive VP at the chain.

Music suppliers say that they are happy to see a "music person" back in a position of power at the chain. Before joining Blockbuster, Barr was head of purchasing at Spec's Music.

In addition to mulling how the changes will affect the Blockbuster record stores, music suppliers are also mulling how they will support their music product in the chain's video rental stores.

"Music in the video rental stores isn't working," says a senior distributor executive. "They are selling something like two units per

SONY, PHILIPS UNVEIL SUPER AUDIO CD

(Continued from page 12)

CD audio.

Both the high-density and CD player offer a maximum music playing time of 74 minutes. Each of the two is coated with a surface that either reflects light or allows it to pass through, depending on the amplitude of the waveform. Accordingly, the Super Audio CD player will emit light of two colors, one tailored to the CD layer, the other to the high-density layer, according to Sony Electronics director of new business development David Kawakami.

Among the disc's non-music features is the "Digital Watermark" system whereby a faint image or text information can be embedded on the signal side of the disc. Sony and Philips claim that the watermarking system is extremely difficult to pirate. As a further safeguard, Super Audio CD players will contain circuitry that will automatically eject discs that do not contain the watermark—which in addition to visual image carries barcode information and other identifying data, according to Sony and Philips executives.

Sony and Philips claim that Super Audio CD satisfactorily addresses all the criteria set by the International Stereophonic Committee (ISC), which comprises the Recording Industry of America, the Recording Industry Association of Japan, and the International Federation of the Phonographic Industry.

The ISC has set a year-end timetable for establishing a technical stan-

dard per week of the No. 1 album."

Assistance in preparing this story was provided by Seth Goldstein.

Among the ISC's criteria are an active copyright-management system and anti-piracy measures; compatibility with CD capacity to store audio, video, and data; and high-resolution two-channel and six-channel sound.

Sony and Philips representatives say they will soon unveil plans for DSD-based hardware products.

Mastering engineer Bob Ludwig, considered one of the industry's most discriminating audio experts, says he is impressed by what he heard at the Sony/Philips watermarking system whereby a faint image or text information can be embedded on the signal side of the disc. Sony and Philips claim that the watermarking system is extremely difficult to pirate. As a further safeguard, Super Audio CD players will contain circuitry that will automatically eject discs that do not contain the watermark—which in addition to visual image carries barcode information and other identifying data, according to Sony and Philips executives.

However, Ludwig—who has advised Sony and Philips on DSD since its introduction in 1984—feels the technology could still use some improvement. "The system is so transparent that if the associated audio circuitry isn't impeccable, you can hear it right away," he says.

Ludwig also expresses reservations about the economic ramifications of recording, mixing, and mastering facilities investing in pure digital equipment to make their current systems compatible with DSD technology.

CANADA'S COLE SHOWCASES POP SIDE ON METRO BLU/CAPITOL SET

(Continued from page 14)

stream pop tone. In the 18 months since his release, Cole has thrived with a full band, and, as a result, her music has become significantly toward a fuller pop sound.

Besides the Lennon/McCartney cover, "Dark Dear Heart" features pop-style songs penned by Joni Mitchell, Sheryl Crow, Marc Shattuck, O'Hara, Klein, John Cody, David Bateau, and Cole's support players, Pilech and Davis.

"I've done Roseblatt, VP of marketing at Capitol Records (U.S.)." Holly does have a base of fans, based on her tour and records, but it's mostly in the traditional jazz world. What she really needs is to make a name in the pop mainstream. She's certainly going as the record to do that. It's a matter of not forcing the marketplace but [exposing the album] through touring, radio, and in-stores in the right locations."

While Cole, Pilech, and Davis had arranged many of the tracks prior to the recording, they were not given a great substantial role in shaping this new album musically.

"I know going in that Larry's a real hands-on producer, which has always scared me," says Cole. "I don't want hands-on producer, usually. However, I also know Larry's jazz background and respected what he'd done, and I thought it might be a perfect marriage. Larry is not a jazz producer, but he does it and he also [understood] the head space [my music is] in now; not being as much jazz as it once was."

"I've always loved working with Cole says, who was concerned about what direction Klein would take the album. "It was really hard for me to let Larry do it because I always want to be in control. I've always loved working with her after awhile because I fully trusted her by the time we got to L.A. for a few days in Toronto."

Klein laughs at the suggestion of a studio producer, "I don't want to be a studio producer," laughs Cole. "Recording with Holly was a complete joy," he says. "There was no head-butting in terms of the way she and I worked. She was completely understood each other. We shared a kindred aesthetic. I've rarely seen a singer who knows more about how to use their voice as effectively as she could. I would say I've heard of the vocals [on the album] were guide vocals, unpaired. One take, boom. Unbelievable."

"For the most part, before contacting Klein, I was figuring out what songs she wanted to record. Klein, however, came up with "Hold On," co-written with Bateau and Cody, and, as the producer, Crow submitted "You Want Me" as her first recording.

As an arranger, Klein's authority can be heard particularly on "I've Just Seen A Face" and "River," a song penned by Mitchell, Klein's ex-wife, and a friend of Cole's, the late folk singer Reprise album, "Blue." Both were songs Cole had been performing in her live show for some time.

"While Cole's earlier reputation of "River" had been a concert crowd-pleaser, Klein suggested a more subtle approach to the song. "It's one of my favorite songs of Joni's, and [her version] is so beautiful," says Klein. "I didn't feel the way Holly approached it live would lend itself well to record, so I set about trying to re-do it as a singer, more contemplative direction."

Although Cole's concert audiences had also responded enthusiastically to an earlier arrangement of "I've Just Seen A Face" on her 1990 album, according to recording it, Klein was initially

hesitant to tackle the song. A version recorded in the Toronto sessions didn't work out, because "it didn't fit with the general feel of the rest of the record," Klein says.

"It's always a scary proposition to cover a Beatles song," says Klein. After recording "I've Just Seen A Face" in Toronto, he had a fresh way to try the song before we started up [recording] in L.A. I came back here, locked myself up in the studio, and wrote a new arrangement for the song, which became the version we ended up with. I feel very good about it."

U.S. EXPOSURE
Recognizing that "I've Just Seen A Face" could give many North American radio listeners the opportunity to hear Cole for the first time, label executives are enthusiastic about the album's promotion.

"After hearing bed tracks of the Sheryl Crow tune [You Want Me], 'Onion Girl,' 'Hold On,' and 'World Street,' [I liked] 'I've Just Seen A Face' it hit me we had a record that opens up doors for us [at radio]," says the singer's manager, Tom Berry, who has also pressed AC Music here.

"I've Just Seen A Face" was serviced Sept. 18 to Canadian radio and to triple-A formats in the U.S.

"I've Just Seen A Face" is the best song on the album, period," says Phil Countryman, chief of promotion for Capitol (U.S.). "The way [the track] is produced and the approach the takes on it, we've got a shot of getting [plenty of] airplay."

Castello emphasizes that Capitol is treating Cole as a new artist with U.S. radio. "Holly has no real radio base in the U.S.," he says. "Her [previous] records were on AC and some AC airplay. They were serviced at triple-A, which played them in specialty shows, but she's never really been with the radio."

While Cole is VP of promotion, "Girl Talk," was not released in the U.S., 1992's "Blame It On My Youth" has sold 26,000 units stateside, according to SoundScan; 1993's "Don't Smoke In Bed" has sold 54,000 units, and "Temptation" has sold 36,000 units. According to SoundScan, the 1996 enhanced EP, "It Happened One Night" has sold 12,000 units to date.

Berry says a decision has yet to be reached on whether there will be a video for "I've Just Seen A Face." Instead, a key component in furthering Cole's U.S. presence will be increased touring for the singer in the market, beginning in early 1998. "If we do a video that doesn't land on VH1, it's throwing \$100,000 out the window."

According to Marty Diamond at Little Big Man, which books her in the U.S., Cole has yet to reach her potential in the market. "There's a lot of interest [in Cole] live in the U.S. is far deeper than what we've turned so far," he says. "So far, we have only taken focus strikes in such border markets as Detroit and Tulsa [N.Y.] and in places like Chicago, Los Angeles, San Francisco, and New York, which has been encouraging with 500- to 1,000-seat [balls]. I expect her touring to be more successful in the U.S. in the future. There's a whiff it has something which will open doors for her."

CANADIAN STRENGTH

In Canada, Cole is already well established as a major concert draw and a strong record seller. Her Canadian bookings are handled by S.L. Stinson, who has also managed Berry. "Girl Talk" has sold 100,000

units in Canada, while "Blame It On My Youth" has sold 83,000 units; "Don't Smoke In Bed," 120,000 units; "Temptation," 200,000 units; and "It Happened One Night," 25,000 units.

"Dark Dear Heart" marks Cole's first album to be distributed by Polygram Records in Toronto. After Berry ended his eight-year relationship with EMI Music Canada last month, "We're all quite pumped about Holly's album," says John Reid, chairman of Polygram in Canada. "It's a great partnership with EMI Music Canada last month."

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"We started playing 'I've Just Seen A Face' the first week [of release]," says Wayne Webster, music director of AC in Toronto. "It's a really cool cover version of a Beatles song." Adds Curtin Strange, music director of top 40 CKZZ Richmond, British Columbia, "I've Just Seen A Face"

TWO ALBUMS STOKED GROWING FIRE FOR JAMAICA'S SIZZLA

(Continued from page 16)

husky keening front and center, spinning off pared-down computer tracks that interlace dancehall's drum machine beats with snippets of roots reggae. The "Black Woman" album, denser tracks, however, include more extended melodic lines and visceral Nyabingi-style drumming.)

"I've always loved working with Cole says, who was concerned about what direction Klein would take the album. "It was really hard for me to let Larry do it because I always want to be in control. I've always loved working with her after awhile because I fully trusted her by the time we got to L.A. for a few days in Toronto."

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has a very meaty sound, a bit different than what's out now. [In Canada] Holly has had an interesting pop audience but has still been one of those artists continually under-ranked."

While several Canadian retailers are enthusiastic about Cole's new album, they also emphasize that sales of such pop-based recording will be largely governed by radio support.

"We consistently sell her catalog, but sales have slowed down in the past year because of the Boro, which was released at Sam the Record Man's flagship store on Yonge Street in Toronto. "So it's probably a wise decision for her to make a career change now and make a move to the U.S.," says Berry.

Says Lane Orr, buyer with the 14-store A&E Sound chain based in Vancouver, "She hasn't been selling as well as she used to. The early album did phenomenally well for us, but [her sales have] leveled off for us."

Outside Canada, Japan has embraced Cole most wholeheartedly. A J-Wave DJ discovered "Blame It On My

Youth" in 1992 in an HMV outlet in San Francisco and began playing "Call You Young." The album was subsequently reissued by Toshiba-EMI and has sold 125,000 units.

According to Berry, "Dark Dear Heart" has sold 24,000 units in Japan since its release there. In July, Cole did eight days of advance promotion for the new album in Japan. She returns for an eight-day tour Oct. 1-12. This is being followed in November by a German tour and a London date.

Paddy Spinks, VP of international at Capitol, says the label is seeking significant breakthroughs with "Dark Dear Heart" in the U.S. and Germany. Additional releases of the album in further territories are expected in the first quarter of 1998.

"The thrust of our [international] campaign is in Japan, where she has consistently sold a lot of records, and to concentrate on Germany and England first rather than trying to conquer [all of Europe] in one go," he says.

They're doing a great promotion of the "Black Woman" single with "Love Is Divine" on the B-side in the U.K.," says Dixon, who plans to produce a new album for the U.S. and Germany. Additional releases of the album in further territories are expected in the first quarter of 1998.

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Spyro Gyra recently performed its special brand of contemporary jazz for a standing-room only crowd at New York's Music at Castle Clinton venue. The group has been touring throughout the summer in support of its latest GRP Records release, "20/20," which marks Spyro Gyra's 20th anniversary. Pictured, from left, are Phil Brennan, manager of Spyro Gyra; saxophonist Jay Beckenstein; Tommy Lipuma, president of GRP Records; Tom Schuman, keyboardist; Joel Rosenblatt, drummer; Julio Fernandez, guitarist/vocalist; Scott Ambush, bassist; and Steve Scherfeld, VP of A&R at GRP.



Sixteen-year-old blues guitarist/vocalist Jonny Lang was recently awarded a Recording Industry Assn. of America-certified gold album for his debut release, "Lie To Me." Lang was presented the award while opening for Aerosmith in New York. Pictured backstage, from left, are Jim Caparo, president/CEO of PolyGram Group Distribution; Mike Muevnhill of Blue Sky Management; Lang; Al Calvaro, chairman/CEO of A&M Records; and James Klein of Blue Sky Management.



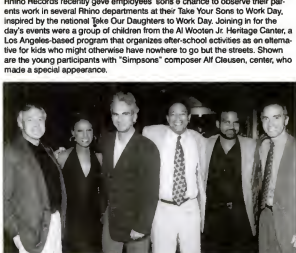
RCA Victor recently held a launch party to promote the release of the original-cast recording of "Titanic." Celebrating the event, from left, are Harry Palmer, senior VP, BMG Classics; Maury Veston, composer of "Titanic"; and Bill Rosenfield, VP, Broadway A&R, RCA Victor.



Rhino Records recently gave employees' sons a chance to observe their parents work in several Rhino departments at their "Take Your Sons to Work Day," inspired by the national "Take Our Daughters to Work Day." Joining in for the day's events were a group of children from the Al Wooten Jr. Heritage Center, a Los Angeles-based program that organizes after-school activities as an alternative for kids who might otherwise have nowhere to go but the streets. Shown are the young participants with "Simpsons" composer Alf Clausen, center, who made a special appearance.



Fresh off the New Edition reunion tour, multi-platinum artist Bobby Brown took to the streets of Harlem, N.Y., for a photo shoot to promote his upcoming album, "Forever," on MCA. As fans flocked the set, Brown took time out to sign autographs, take pictures, and kiss babies. Pictured on location, from left, are a young fan and Brown.



RCA recording artist Vanessa Rubin performed selections from her current album "New Horizons" during a three-week engagement at the Algonquin Hotel in New York. Attending the opening-night performance, from left, are Bob Jamison, president of RCA Records; Rubin; Jack Rovner, executive VP/GM of RCA; Michael Johnson, VP of urban promotions at RCA; James Boyce, co-national director of urban promotions at RCA; and Neil Foster, VP of finance administration at RCA.



N2K artist Blake Morgan and N2K Encoded Music president Phil Ramone demonstrated the new .mod digital downloading system at the recent Intel Music Fest in New York. Morgan performed his single "Lately," which was mixed by Ramone on the new system and made ready to sell hours later. Celebrating the demonstration, from left, are Chris Bell, VP of Creative Technologies, Morgan; and Ramone.



Windham Hill Jazz/Peak Records act the Rippingtons took time from its performance at the JVC Jazz Festival at the Hollywood Bowl in Hollywood, Calif., to celebrate "Black Diamond," the title track from the group's most recent album, being the No. 1 most-added single on jazz radio. The album is the group's 10th anniversary recording. Pictured backstage, from left, are Andi Howard, president of Peak Records; band member Russ Freeman; and Steve Wring, president of the Windham Hill Group.

Hot 100 Airplay™

Compiled from a national sample of airplay by Broadcast Music's Radio Task Force, 330 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked to track impressions, comparing exact track airplay with rotation. The data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE (ARTIST/ALBUM/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE (ARTIST/ALBUM/PROMOTION LABEL)
1	1	** NO. 1 **	32	41	LOVE YOU DOWN DRE (A&M)
2	12	FOURTH GRASS DRE (A&M)	39	49	THE DIFFERENCE DRE (A&M)
3	28	FLY MILKY WAY UNDISCOVERED	40	39	BEVER SPRINGS DRE (A&M)
4	2	SEMI-CHARMED LIFE DRE (A&M)	44	44	LOVEFOOL DRE (A&M)
5	19	PLAY PLAYING GAMES WITH MY HEART DRE (A&M)	45	40	DOED YOU HAVY DRE (A&M)
6	11	HOW DO I LIVE DRE (A&M)	46	43	EVERYTHING DRE (A&M)
7	22	ALL FOR YOU DRE (A&M)	48	43	I WANT YOU DRE (A&M)
8	14	2 BECOME 1 DRE (A&M)	49	46	SOMETHING ABOUT THE WAY YOU LOOK DRE (A&M)
9	7	HOW BECAUSE DRE (A&M)	50	47	GET IT TIGHT DRE (A&M)
10	16	BE IN BLACK DRE (A&M)	50	42	HOW DO YOU FEEL ABOUT DRE (A&M)
11	15	BUILDING A MYSTERY DRE (A&M)	52	50	EVRYBODY DRE (A&M)
12	11	IT'S BE MISSING YOU DRE (A&M)	50	38	BARRING GILL DRE (A&M)
13	31	SUNNY GAZE HOME DRE (A&M)	54	6	PUT YOUR HIPS WHERE MY COOLD BE DRE (A&M)
14	11	I DON'T WANT TO WANT DRE (A&M)	57	47	FOR YOU I WILL DRE (A&M)
15	17	NO MONEY NO PROBLEMS DRE (A&M)	59	2	PRETTY DRE (A&M)
16	19	IF YOU COULD ONLY SEE DRE (A&M)	62	2	SUBTLETY DRE (A&M)
17	9	HONEY DRE (A&M)	68	32	COOL JAMBOO DRE (A&M)
18	18	WALK ABOUT ON THE SUN DRE (A&M)	67	3	LENDING OF A COWGIRL DRE (A&M)
19	4	4 SEASONS OF LONELINESS DRE (A&M)	70	3	FEEL SO GOOD DRE (A&M)
20	23	YOU MAKE ME WANNA... DRE (A&M)	88	58	WRONG WAY DRE (A&M)
21	4	TURTHAMPER DRE (A&M)	91	3	MY LOVE IS THE SHISHI DRE (A&M)
22	31	ALL CREED TALK DRE (A&M)	90	5	THE GOOD LIFE DRE (A&M)
23	38	CANDLE IN THE WIND 1997 DRE (A&M)	91	6	EVERYTHING TO EVERYONE DRE (A&M)
24	23	THE FRESHMEN DRE (A&M)	92	6	GUANTANAMERA DRE (A&M)
25	21	DAVELY BEATING DRE (A&M)	93	16	I SAY I LOVE YOU DRE (A&M)
26	41	ONE HEADLIGHT DRE (A&M)	94	1	ATTENTION A HOME DRE (A&M)
27	27	THE IMPRESSION THAT I GET DRE (A&M)	98	1	BIG BAD MAMMA DRE (A&M)
28	41	CRASH INTO ME DRE (A&M)	98	1	NOT TONIGHT DRE (A&M)
29	13	INVISBLE MAN DRE (A&M)	99	3	3 SUMMERTIME DRE (A&M)
30	22	DO YOU KNOW WHAT IT TAKES DRE (A&M)	98	2	SAY YOU'LL THERE DRE (A&M)
31	41	SHOW ME LOVE DRE (A&M)	98	2	THE RASCAL KING DRE (A&M)
32	27	BITCH DRE (A&M)	100	7	G.I.E.T.O.L.T. DRE (A&M)
33	8	CRIMINAL DRE (A&M)	97	9	NEVER MAKE A PROMISE DRE (A&M)
34	32	RETURN OF THE MACK DRE (A&M)	71	4	THE BRIDE IS NOT GONNA BE TWO DRE (A&M)
35	17	TAKES A LITTLE TIME DRE (A&M)	73	4	DRAGON DRE (A&M)
36	34	DO YOU WANT MEAT FOR ME DRE (A&M)	75	7	SUPERMAN'S DEAD DRE (A&M)
37	52	DON'T SPEAK DRE (A&M)	76	7	IT'S ALL ABOUT THE BENJAMINS DRE (A&M)

Records with the greatest airplay. © 1997 Billboard/EMI Communications.

HOT 100 RECORD AIRPLAY

1	1	A CHANGE WOULD YOU GOO DRE (A&M)	14	22	NO DISGITY DRE (A&M)
2	1	SUN BREAK MY HEART DRE (A&M)	15	37	COUNTING BLUE CARS DRE (A&M)
3	1	5 UNDISCOVERED DRE (A&M)	16	5	EVERYBODY HAS A WINDING ROAD DRE (A&M)
4	3	DON'T LET GO DRE (A&M)	17	15	CALL ME DRE (A&M)
5	18	I LOVE YOU ALWAYS DRE (A&M)	18	20	IF IT MAKES YOU HAPPY DRE (A&M)
6	15	3 UNDISCOVERED DRE (A&M)	19	28	HEAD OVER FEET DRE (A&M)
7	6	I WANNA BE THERE DRE (A&M)	25	29	WHERE DO YOU GO DRE (A&M)
8	7	BECAUSE YOU LOVED ME DRE (A&M)	31	31	YOU LEARN DRE (A&M)
9	1	I BELIEVE I CAN FLY DRE (A&M)	32	22	DON'T LEAVE ME DRE (A&M)
10	12	CHANGE THE WORLD DRE (A&M)	33	6	I GO DOWN DRE (A&M)
11	2	BE MY ONE AND ONLY DRE (A&M)	34	29	NO PROBLEMS DRE (A&M)
12	8	MINOROP DRE (A&M)	35	29	TAKE IT TO THE STREETS DRE (A&M)

Records with the greatest airplay. © 1997 Billboard/EMI Communications.

1 TITLE (Artist - Label) / 2 RECORDS / 3 # OF AIRPLAY / 4 RECORDS / 5 # OF AIRPLAY / 6 RECORDS / 7 # OF AIRPLAY / 8 RECORDS / 9 # OF AIRPLAY / 10 RECORDS / 11 # OF AIRPLAY / 12 RECORDS / 13 # OF AIRPLAY / 14 RECORDS / 15 # OF AIRPLAY / 16 RECORDS / 17 # OF AIRPLAY / 18 RECORDS / 19 # OF AIRPLAY / 20 RECORDS / 21 # OF AIRPLAY / 22 RECORDS / 23 # OF AIRPLAY / 24 RECORDS / 25 # OF AIRPLAY / 26 RECORDS / 27 # OF AIRPLAY / 28 RECORDS / 29 # OF AIRPLAY / 30 RECORDS / 31 # OF AIRPLAY / 32 RECORDS / 33 # OF AIRPLAY / 34 RECORDS / 35 # OF AIRPLAY / 36 RECORDS / 37 # OF AIRPLAY / 38 RECORDS / 39 # OF AIRPLAY / 40 RECORDS / 41 # OF AIRPLAY / 42 RECORDS / 43 # OF AIRPLAY / 44 RECORDS / 45 # OF AIRPLAY / 46 RECORDS / 47 # OF AIRPLAY / 48 RECORDS / 49 # OF AIRPLAY / 50 RECORDS / 51 # OF AIRPLAY / 52 RECORDS / 53 # OF AIRPLAY / 54 RECORDS / 55 # OF AIRPLAY / 56 RECORDS / 57 # OF AIRPLAY / 58 RECORDS / 59 # OF AIRPLAY / 60 RECORDS / 61 # OF AIRPLAY / 62 RECORDS / 63 # OF AIRPLAY / 64 RECORDS / 65 # OF AIRPLAY / 66 RECORDS / 67 # 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TOP 100 SINGLES SPOTLIGHT

by Theda Sandiford-Waller

MILLIONS OF CANDLES: Elton John's "Candle In The Wind 1977"/"Something About the Way You Look Tonight" (Rocket/A&M) scanned nearly by 3.5 million singles its first week, becoming the fastest-selling single of all time. John's tribute to Diana, Princess of Wales blew away the previous record for the largest SoundScan week, held by Whitney Houston's "I Will Always Love You" (A&M), which scanned 1,652,000 pieces in its peak week (Billboard, Jan. 9, 1986). "Candle In The Wind 1977"/"Something About the Way You Look Tonight" bows at No. 1 on the Hot 100 and Hot 100 Singles Sales.

Although "Candle In The Wind 1977" reaped critical mass at radio two weeks ago, it's doing re-buys on the Hot 100 Airplay at No. 25, with 31 million audience impressions due to the media frenzy surrounding the single's commercial release. Meanwhile, the other track, "Something About the Way You Look Tonight," continues steady radio growth. It's No. 46 on Hot 100 Airplay with 18 million listener impressions and has consistently posted 10% audience improvements for each of the past three weeks, which signals that John is garnering airplay beyond his traditional AC radio base.

Based on a double-A-sided policy revision in March of this year, Billboard will not list a second song unless it gets enough airplay to reach at least No. 75 on the Hot 100 Airplay. If in any week the second song's airplay points overtake those of the first A-side, that song's airplay points will be factored into the single's new chart ranking, replacing the original song's airplay points. Thus, the ranking in any week is determined by the single's sales points and the dominant song's airplay points.

SNEAK PEAK: The chart year to determine Billboard's Year in Music charts closes in seven weeks, but here's an early look at how the rankings may play out in 1990. The chart year ends with the week of the Hot 100, which represents accumulated airplay and sales data from Broadcast Data Systems and SoundScan for each week a song appears on the chart. The following rankings represent compiled airplay and sales data through the Oct. 4 issue.

The top five Hot 100 Singles Sales titles at that point were Puff Daddy & Faith Evans' "I'll Be Missing You" (Bad Boy/Arista), Puff Daddy (Featuring Mase)'s "Can't Nobody Hold Me Down" (A&M/Royal), Toni Braxton's "Un-Break My Heart" (LaFace/Arista), R. Kelly's "I Believe I Can Fly" (Warner Bros./Jive), and Spice Girls' "Wannabe" (B.G.). However, first-week sales of "Candle In The Wind 1977" shot up to 3.5 million, which means it edips the 2.8 million units that the Notorious B.I.G. tribute, "I'll Be Missing You," has scanned since its release in May.

Of the 300-plus titles that reached the Hot 100 Singles Sales list this year, 22 of those singles had charted in the previous year.

Factoring in this issue's chart points of "Candle In The Wind 1977," the single ranks at No. 4 in the overall Hot 100 Singles year-end recap, but expect the single to figure prominently when the chart year closes. Even if it loses half the points it has this week, its upward momentum outpaces the other, older singles that lead the Hot 100 category.

Next week, Hot 100 Singles Spotlight will shed some light on year-end rankings by artist. All rankings are subject to change because the chart year doesn't close until the Nov. 29 issue.

Assistance in preparing this column was provided by Michael Cusson and Steve Grogan.

BBB R&B HOT 100 SINGLES

THE WEEK LAST YEAR	TITLE	ARTIST	LAST WEEK
1	YOU'RE NOT ALONE	ELTON JOHN	1
2	THE SHINE	FRANKIE BROWN	2
3	LOVE SENSATION	THE NOTORIOUS B.I.G.	3
4	I'VE BEEN THE INSPIRATION	THE NOTORIOUS B.I.G. (FEATURING MORRIS MORRIS)	4
5	PUSHIN' INSIDE YOU	SPICE GIRLS (FEATURING MICHELLE JOHNSON)	5
6	REMEMBER ME (OF SEE)	THE NOTORIOUS B.I.G. (FEATURING MORRIS MORRIS)	6
7	MISS AND SUNSHINE	THE NOTORIOUS B.I.G. (FEATURING MORRIS MORRIS)	7
8	LOVE IS THE RIGHT PLACE	BEVERLY SIVLEY	8
9	REMEMBER ME (OF SEE)	THE NOTORIOUS B.I.G. (FEATURING MORRIS MORRIS)	9
10	THREE YEARS TIME	THE NOTORIOUS B.I.G. (FEATURING MORRIS MORRIS)	10
11	SHUT UP AND DRIVE	CHIEF WHORSE (FEATURING MORRIS MORRIS)	11
12	YOU WALKED IN	THE NOTORIOUS B.I.G. (FEATURING MORRIS MORRIS)	12

Building Under lists the top 25 singles under No. 100 which were not yet charted.

A&R, MARKETING SAVVY POWER WB JAZZ SURGE

(Continued from page 7)

combination of strong A&R instincts and innovative marketing approaches aimed at expanding the reach of the genre.

The entrance of Bob James' latest, "Playin' Hooky," heralded the occasion, debuting at No. 4 in the Oct. 4 issue. Meanwhile, all-star group Fourplay, which includes James, Les Liebowitz, Nathan East, and Harvey Mason, also made a showing that week at No. 8. So far, the top five titles are all Warner Boney James' "Sweet Thing," Joe Sample's "Sample This," and Earl Klugh's "The Journey," which stood at No. 3, 4, and 5, respectively.

Warner Boney senior VP of jazz, Matt Pierson attributes the coup to an A&R legacy that has influenced a generation of jazz listeners.

"For many years running, we've been among the top few labels on the Top Contemporary Jazz chart, and if you look at our roster, it compiled the longest list of jazz albums in that format," he says.

"The most important thing is to sign artists with vision that is a lasting interest," adds Pierson. "Sometimes it pays off in the short term, but it always pays off in the long term."

Bob James, who has recorded seven albums for Warner Boney, also concurs with Pierson, crediting the label's confidence in its artists for his fruitful career.

"I can't think of an artist to be with a record company that needs to send that artist in a certain direction, and that can make you feel a duplicate," he says. "But it's been the case during my career that I've had the best of my judgment and not been overly concerned with zeroing in on what is commercially viable for the time."

James' staff members at Warner Boney are working to produce compelling albums, the job of marketing their work and cultivating the genre has fallen to the nine full-time staff members at Warner Boney.

Boosted by Warner's general sales, marketing, and promotion teams, the jazz division has become one of the brightest spots at the label in terms of chart success.

Warner Bros. Records VP of product management (U.S.) Mary Lou Badeaux says the nature of the contemporary jazz genre is one that staffers look outside of standard advertising, radio, and retail programs.

"Obviously, we do a lot of typical things, but we really are trying to do to get visibility where we can reach folks that don't think about this music," says Badeaux. "We really have to sign and find our own market."

Using advantage of corporate sponsorship programs, Warner Jazz has allied with companies harboring the mid-to-upper clientele that makes up the majority percentage of contemporary jazz consumers.

Examples include the label's involvement in various jazz festivals and creating the rewards program, which includes sampler giveaways through coffee chains and lifestyle accounts.

As part of its promotion for "The Best Of Fourplay"—No. 8 on this issue's unpublished Top Contemporary Jazz Albums chart—Warner included the album in the American Express Rewards program. Warner also bundled it with a sampler featuring up-and-coming artists on its roster.

TV commercials and soap operas have also provided venues for Warner jazz. The label has secured placements such as KTWV (the Wave) Los Angeles.

Ralph Stewart, assistant PDMusic director for KTWV, credits the label

with issuing unusually polished material that reacts well with the station's listener base.

"If there is some kind of connection that runs through the Warner releases, it's that they are all very quality recordings," says Stewart. "They're one of the few labels that give a lot of material of their artists and spend the money in the right places, so there's a consistent standard. The fact that they have the most core artists certainly doesn't hurt."

Addressing the advent of the contemporary jazz format and its ramifications on the success of the label, Badeaux says, "It's hard for baby boomers to look into a lot of today's pop and urban music. Jazz is something you have to listen to, and it's very calming in today's frantic, everyday life."

"You see the ratings, which are showing jazz stations are getting, and it's a demographic that a lot of advertisers covet," she adds. "They tend to be affluent consumers, and they have credit cards, and they're not price-sensitive."

Adding evidence that is expanding its interests, and we're pulling new people in, especially with hot, young lions like Joshua Redman.

Occasionally, the label has also been able to involve its artists in programs outside of the format. Boney James, for example, is appearing at a concert on Oct. 17 at the top 40 station WBXM Boston.

Expanding further on his appeal, the artist is talking to remakers noted for their work in the R&B genre, and is working some of the songs from his latest album, "Sweet Thing," which is No. 3 on this issue's Top Contemporary Jazz Albums chart.

Bob Perry, owner of retail outlet Blue Note Records in North Miami Beach, says he has noticed that several Warner sets are being played on R&B and public stations in addition to the market's contemporary jazz station WJVE.

"Warner just covers all of their bases," says Perry. "I don't know how usually we have to speak so we're not ignored, but they have always come to us to work on their projects. Bob James, Toni Braxton, and Mase have all done in-stores here, and all of their albums are doing very well."

Bob James has also noted that the diversity of crowds attending his concerts reflects the success of—sometimes with curious effect—of contemporary jazz on mainstream America.

"It used to be much clearer who the jazz audience was," says James. "But jazz audience has come out of the smooth jazz phenomenon where soloing is not so much a part of the music, and it's more of a lot of people who stick closer to the melodies. But those of us who derive our main excitement from improvisation and stretching out were used to playing in a way that love that, we're sometimes looking out into some faces that aren't so excited. One woman told me she loves jazz, but she said it sounds like it's being made up as it goes along."

While no one in the jazz department at Warner Bros. is complaining about its recent chart boom, the activity did create some concern among the label's other artists who would drop out of the individual art or her colleagues, rather than rise collectively.

"In terms of all these albums coming

out at the same time, artists make records when they make them, and it's our obligation to get an album out as soon as possible so that they don't have to wait a year to hear something on the radio," Pierson says.

Even as the contemporary jazz genre's popularity evolves, Warner Boney companies are challenged by a shifting business atmosphere, Pierson says that Warner's jazz division has never strayed from its elements of belief.

"The thing about Warner Bros. is that even with all of our changes, the one thing that has never changed is the spirit of our employees," he says. "The feeling is still here that our main goal is to associate with great artists who we help in and have a passion for, and help communicate that passion to people."

As feverish as the climate is right now at Warner Jazz, the label can still look forward to heating up this winter with a bevy of new, promising titles.

A forthcoming Puff Daddy album will also likely be a top contender for jazz chart dominator (see story, page 10).

Warner Jazz is also confident about Kirk Whalum's "Colors," which bowed Sept. 25. The Grammy-nominated saxophonist has recorded five albums for the label and worked with such Warner artists as Michael Franks and Al Jarreau. He also shared credit with Bob James on the Grammy-winning album "The Hip" through the label's its solo debut for the label.

Whalum, who jokingly refers to himself as the "survivor" of the label, says as part of his deal Warner is allowing him to record a gospel/jazz album, which the label has the option to pick up.

"There is very much an openness here in terms of genre and in terms of getting the whole spectrum of jazz all the way down the line, from Joshua Redman to Kevin Mahogany, and here I am with my gospel/jazz album," he says. "Some of my experiences here is that the people got narrower and narrower as the years went by."

Additionally, Warner Jazz will release a Christmas album featuring several of the label's artists and has two new albums coming out through its partnership with actor/jazz aficionado Clint Eastwood's Malco imprint.

"40 Years Of The Monterey Jazz Festival" a three-CD set covering the history of the illustrious annual West Coast concert, was released Sept. 9 by Malco/Warner Bros. Also forthcoming is the soundtrack to "Midnight In The Garden of Good and Evil," tentatively due Nov. 18.

In spite of the overall rosy outlook at the moment, Pierson is realistic about the future of jazz in the contemporary jazz genre. "We still have the same pressures in terms of making numbers and keeping marketing costs down," he says. "It's a very tough business."

"We can look past the chart and be dominating the [contemporary jazz] format, but that doesn't mean business is necessarily healthy place," he adds.

"But it's incredibly to say that the music business isn't doing well because the music isn't there," he concludes. "We feel that music is at a high point right now, and our goal is to expand to a non-jazz audience with something that can enhance their lives."

Billboard HOT 100 SINGLE

OCTOBER 11, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, THE TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

WEEK	LAST WEEK	# WKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	NEW	1	*** No. 1/Hot Shot Debut *** CAREER IN THE WIND 1997 (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	BOYZ II MEN (C) JIVE/ARISTA 97027	1
1	1	3	4 SEASONS OF LONELINESS 2 JUST 4 U (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	BOYZ II MEN (C) JIVE/ARISTA 97027	1
3	4	57	HOW DO I LIVE ♦	LEANN RIMES (C) JIVE/ARISTA 97027	3
4	3	4	YOU MAKE ME WANNA... ♦	GLISPER (C) JIVE/ARISTA 97027	3
4	2	3	MONEY ♦	MARIAH CAREY (C) A&M 97027	3
6	5	16	QUIT PLAYING GAMES (WITH MY HEART) ♦	BACKSTREET BOYS (C) A&M 97027	3
7	7	9	SEMI-CHARMED LIFE ♦	THIRD EYE BULL (C) EMI 97027	3
8	6	11	NO MONEY NO PROBLEMS ♦	THE NOTORIOUS B.I.G. FEAT. PUFF DADY & MASE (C) A&M 97027	3
8	10	46	FOOLISH GAMES-YOU WERE MEANT FOR ME ♦	JEWEL (C) A&M 97027	2
8	8	6	2 BECOME 1 ♦	SPICE GIRLS (C) VIRGIN 30024	2
11	9	7	I'M BE MISSING YOU ♦	PUFF DADY & FAITH EVANS FEATURING 112 (C) A&M 97027	1
12	15	7	ALL CRIED OUT 4 LOVE (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	ALLURE FEATURING 112 (C) A&M 97027	12
13	14	6	BUILDING A MYSTERY 1 FAREWELL (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	SARAH McCLACHLAN (C) A&M 97027	13
14	13	14	INVISIBLE MAN ♦	SISTER WAZEL (C) A&M 97027	11
15	14	12	MY LOVE IS THE SHIP ♦	88 DEGREES (C) A&M 97027	12
16	21	22	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ♦	BRIAN MCKNIGHT FEAT. MASE (C) A&M 97027	17
17	21	6	THE ONE I GAVE MY HEART TO 6 ROOM 1 (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	MADCO AND TIBELAND (C) A&M 97027	18
19	15	3	UP JUMPS DA BOOGIE ♦	MADCO AND TIBELAND (C) A&M 97027	18
20	23	7	WHAT ABOUT US (FROM "SOUL FOOD") THE MARRIAGE (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	TOTAL (C) A&M 97027	20
*** Greatest Gainer/Airplay ***					
21	35	47	TUBTHUMPING COLUMBIANA (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	CHUMBA-UMBA (C) A&M 97027	21
22	17	14	NO NIGHT FROM "NOTHING TO LOSE" ♦	LENN FINE (FEAT. LEFT EYE, MISSY MISTEL, LIL' BULL, CREDLY BROWN, WESLEY) ♦	21
23	20	19	SUNNY CAME HOME 2 JUST 4 U (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	SHAWN COLVIN (C) A&M 97027	21
24	25	23	EVERYTHING 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	MARY J. BLIGE (C) A&M 97027	24
25	23	20	DO MY OWN THING ♦	MARKY BLOOM (C) A&M 97027	24
26	27	35	BUJTA LOVE ♦	NEAT (C) A&M 97027	26
27	19	18	NEVER MAKE A PROMISE ♦	ORU HILL (C) A&M 97027	27
28	28	2	CRIMINAL MINDS ♦	FRANK APPLE (C) A&M 97027	28
29	16	11	BARBIE GIRL ♦	AQUA (C) A&M 97027	28
30	30	6	I MISS MY HOMES ♦	MASTER P FEATURING PIMP C AND THE SHOCKER BOY (C) A&M 97027	25
*** Greatest Gainer/Sales ***					
31	36	39	I CARE (BOUT YOU FROM "SOUL FOOD") MARRIAGE (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	MELISSA MCDONNELL (C) A&M 97027	31
32	29	24	THE FRESHMEN ♦	THE VELVET (C) A&M 97027	5
33	26	24	BITCH ♦	MEREDITH BROWN (C) A&M 97027	2
34	34	5	YOU LIGHT UP MY LIFE ♦	LEANN RIMES (C) A&M 97027	34
35	32	28	BARELY BREATHING RETURN OF SH-5 ♦	DUNCAN SHEIKER (C) A&M 97027	28
36	31	25	3 BACK TO THE MACK ♦	MARY MURPHY (C) A&M 97027	26
37	37	46	AVENUE FROM "MONEY TALKS" ♦	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH DJ MANI & JAY-Z) (C) A&M 97027	37
38	45	4	CO JO JAMBO A MATTHEW (IN GATEWAY) A MATTHEW (IN GATEWAY) ♦	MR. PRESIDENT (C) A&M 97027	31
39	46	37	BACKYARD BOOGIE ♦	MACK 10 (C) A&M 97027	37
41	41	44	ESPN PARENTS THE JOCK JAM 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	VARIOUS ARTISTS (C) A&M 97027	38
42	40	33	FOR YOU I WILL (FROM "SPACE JAM") ♦	MONICA (C) A&M 97027	38
43	36	31	DO YOU LIKE THIS 3 CHALLENGER (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	EN VIVO (C) A&M 97027	31
44	NEW	1	TO GO ONE, TWO TO GO ♦	EN VIVO (C) A&M 97027	31
45	39	32	2 G.I.T.T.O.U.T. ♦	CHANGING FACES (C) A&M 97027	32
46	44	21	1 KILLY IN HELL ♦	SPICE GIRLS (C) VIRGIN 30024	33
47	57	58	LEGEND OF A COWGIRL 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	SAVAGE GARDEN (C) A&M 97027	4
48	50	48	3 I WANT YOU ♦	SAVAGE GARDEN (C) A&M 97027	4
48	38	34	HARD TO SAY I'M SORRY ♦	AN 2 VY FEATURING PETER CETERA (C) A&M 97027	34

WEEK	LAST WEEK	# WKS ON CHART	TITLE	ARTIST	PEAK POSITION
52	47	31	SOMEONE ♦	SWY (FEATURING PUFF DADY) (C) A&M 97027	38
52	52	54	1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	LEANN RIMES (C) A&M 97027	32
53	58	54	ALL I WANT (FROM "GOOD BURGER") ♦	702 (C) UNIVERSAL 97027	52
54	57	4	HAVE A LITTLE MERCE 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	LUKE BENTLEY (C) A&M 97027	40
55	48	10	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ♦	COOLIO FEAT. 40 THE VEVO (C) A&M 97027	12
56	36	57	NO TENDU (FROM "NOTHING TO LOSE") ♦	LOS LOMBARDI (C) A&M 97027	56
57	43	13	GOTHAM CITY (FROM "BATMAN & ROBIN") ♦	R. KELLY (C) A&M 97027	9
58	NEW	1	HEAVEN 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	NU FURROW (C) A&M 97027	58
59	54	51	12 BEFORE 6 TRON (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	SAW LETER (C) A&M 97027	51
60	55	53	1 I CAN LOVE YOU ♦	MARY J. BLIGE (C) A&M 97027	28
61	61	67	AROUND THE WORLD 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	DAFT PUNK (C) A&M 97027	61
62	58	64	1 BIG BOY MAMA (FROM "DEF JAM'S HOW TO BE A PLAYER") ♦	FOYI BROWN FEAT. DRU HILL (C) UNIVERSAL 97027	53
63	NEW	1	1 LOVE GETS ME EVERY TIME 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	SHANIA TWAIN (C) A&M 97027	63
64	56	79	1 DON'T GO ♦	LE CLIC FEATURING KAYO (C) A&M 97027	64
65	NEW	1	1 ELECTRIC BARBARELLA 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	DURAN DURAN (C) A&M 97027	65
66	60	63	1 I'M DIE ♦	NO MERCY (C) A&M 97027	66
67	59	12	1 TO THE MOON AND BACK ♦	SAVAGE GARDEN (C) A&M 97027	37
68	70	5	1 DON'T SAY ♦	JON B. (C) A&M 97027	68
69	64	75	1 AS WE LAY ♦	DANNA (C) A&M 97027	69
70	NEW	1	1 THEY LIKE IT SLOW 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	TONY MONTANA (C) A&M 97027	70
71	79	90	1 LOVE IS ALIVE ♦	3RD PARTY (C) A&M 97027	71
72	84	2	1 LAST NIGHT'S LETTER 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	K-C & JOJO (C) A&M 97027	72
73	62	68	1 THE DISTANCE (FROM "MERCULEUS") ♦	MICHAEL BOLTON (C) A&M 97027	73
74	63	56	1 MORE THAN THIS ♦	10,000 HOURS (C) A&M 97027	74
75	75	86	1 WE CAN GET DOWN ♦	MIVRON (C) A&M 97027	75
76	89	69	1 I'M NOT A FOOL ♦	RIIMATUE (C) A&M 97027	76
77	87	2	1 A BROKEN WING 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	MARTINA MCGRAW (C) A&M 97027	77
78	70	78	1 THE WAY THAT YOU TALK ♦	JAGGED EDGE FEATURING DA BRAT & JD (C) A&M 97027	78
79	72	74	1 PIECE OF MY HEART 1 I CAN'T STOP (SOUNDTRACK FROM THE WAY YOU LOOK TONIGHT) ♦	SHAGGY FEATURING MARSHAY (C) A&M 97027	79
80	73	73	1 JACK ASH ♦	BECK (C) A&M 97027	80
81	67	67	1 LOOK INTO MY EYES (FROM "BATMAN & ROBIN") ♦	BONE THRU-N-HARSHONY (C) A&M 97027	4
82	74	76	1 DOWN FOR YOURS ♦	NASTYBOY KLUCK FEATURING BROOK TROUTMAN (C) A&M 97027	82
83	65	61	1 THINKING JUST AINT THE SAME (FROM "MONEY TALKS") ♦	DEBORAH (C) A&M 97027	69
84	77	71	1 HOLE IN MY SOUL ♦	ARMSHIRT (C) A&M 97027	84
85	76	87	1 FREE ♦	ULTRA NATE (C) A&M 97027	85
86	91	1	1 PLEASE ♦	THE KINLEYS (C) A&M 97027	86
87	NEW	1	1 A SMILE LIKE YOURS (FROM "A SMILE LIKE YOURS") ♦	NATALIE COLE (C) EMI 97027	87
88	83	72	1 SMILE ♦	SCARFACE FEATURING 2PAC & JOHNNY P (C) A&M 97027	88
89	81	75	1 ALONE ♦	BE GEEZ (C) A&M 97027	89
90	71	60	1 TAKE IT TO THE STREETS ♦	RAMPAGE FEATURING BILL LAWRENCE (C) A&M 97027	90
91	NEW	1	1 ALRIGHT ♦	JAMIE QUINN (C) A&M 97027	91
92	NEW	1	1 SPIN SPIN SUGAR ♦	SNEAKERS (C) A&M 97027	92
93	82	85	1 MIN OF STEEL (FROM "STEEL") ♦	SHAKOOLE ENT. DUB, B. REAL, PETER DINKlage & THE ONE (C) A&M 97027	93
94	95	2	1 GO AWAY ♦	LOBBE MORGAN (C) A&M 97027	94
95	80	83	1 YOU BRING ME UP ♦	K-C & JOJO (C) A&M 97027	95
96	93	54	1 FOUR LEAF CLOVER ♦	ABRA MOORE (C) A&M 97027	96
97	80	77	1 TO MAKE YOU FEEL MY LOVE ♦	BILLY JOEL (C) A&M 97027	97
98	36	58	1 OFF THE BOOKS ♦	THE BEATNUTS FEATURING BIG PINKIE & CUBA GOODING (C) A&M 97027	98
99	58	58	1 CAN WE FROM "BOOY CALL") ♦	SWV (C) A&M 97027	75
100	28	81	1 WHATEVER ♦	EN VIVO (C) A&M 97027	81

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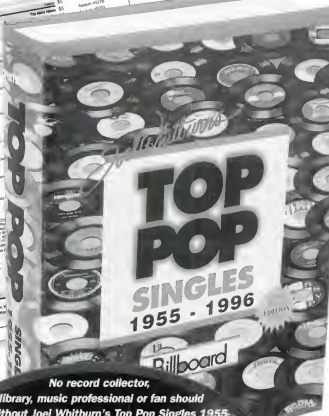
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WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
12/07/74	THE BEATLES	LET IT BE	10	1
12/14/74	THE BEATLES	LET IT BE	11	1
12/21/74	THE BEATLES	LET IT BE	12	1
12/28/74	THE BEATLES	LET IT BE	13	1
1/04/75	THE BEATLES	LET IT BE	14	1
1/11/75	THE BEATLES	LET IT BE	15	1
1/18/75	THE BEATLES	LET IT BE	16	1
1/25/75	THE BEATLES	LET IT BE	17	1
2/01/75	THE BEATLES	LET IT BE	18	1
2/08/75	THE BEATLES	LET IT BE	19	1
2/15/75	THE BEATLES	LET IT BE	20	1
2/22/75	THE BEATLES	LET IT BE	21	1
2/29/75	THE BEATLES	LET IT BE	22	1
3/06/75	THE BEATLES	LET IT BE	23	1
3/13/75	THE BEATLES	LET IT BE	24	1
3/20/75	THE BEATLES	LET IT BE	25	1
3/27/75	THE BEATLES	LET IT BE	26	1
4/03/75	THE BEATLES	LET IT BE	27	1
4/10/75	THE BEATLES	LET IT BE	28	1
4/17/75	THE BEATLES	LET IT BE	29	1
4/24/75	THE BEATLES	LET IT BE	30	1
5/01/75	THE BEATLES	LET IT BE	31	1
5/08/75	THE BEATLES	LET IT BE	32	1
5/15/75	THE BEATLES	LET IT BE	33	1
5/22/75	THE BEATLES	LET IT BE	34	1
5/29/75	THE BEATLES	LET IT BE	35	1
6/05/75	THE BEATLES	LET IT BE	36	1
6/12/75	THE BEATLES	LET IT BE	37	1
6/19/75	THE BEATLES	LET IT BE	38	1
6/26/75	THE BEATLES	LET IT BE	39	1
7/03/75	THE BEATLES	LET IT BE	40	1
7/10/75	THE BEATLES	LET IT BE	41	1
7/17/75	THE BEATLES	LET IT BE	42	1
7/24/75	THE BEATLES	LET IT BE	43	1
7/31/75	THE BEATLES	LET IT BE	44	1
8/07/75	THE BEATLES	LET IT BE	45	1
8/14/75	THE BEATLES	LET IT BE	46	1
8/21/75	THE BEATLES	LET IT BE	47	1
8/28/75	THE BEATLES	LET IT BE	48	1
9/04/75	THE BEATLES	LET IT BE	49	1
9/11/75	THE BEATLES	LET IT BE	50	1
9/18/75	THE BEATLES	LET IT BE	51	1
9/25/75	THE BEATLES	LET IT BE	52	1
10/02/75	THE BEATLES	LET IT BE	53	1
10/09/75	THE BEATLES	LET IT BE	54	1
10/16/75	THE BEATLES	LET IT BE	55	1
10/23/75	THE BEATLES	LET IT BE	56	1
10/30/75	THE BEATLES	LET IT BE	57	1
11/06/75	THE BEATLES	LET IT BE	58	1
11/13/75	THE BEATLES	LET IT BE	59	1
11/20/75	THE BEATLES	LET IT BE	60	1
11/27/75	THE BEATLES	LET IT BE	61	1
12/04/75	THE BEATLES	LET IT BE	62	1
12/11/75	THE BEATLES	LET IT BE	63	1
12/18/75	THE BEATLES	LET IT BE	64	1
12/25/75	THE BEATLES	LET IT BE	65	1
1/01/76	THE BEATLES	LET IT BE	66	1
1/08/76	THE BEATLES	LET IT BE	67	1
1/15/76	THE BEATLES	LET IT BE	68	1
1/22/76	THE BEATLES	LET IT BE	69	1
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5/21/76	THE BEATLES	LET IT BE	86	1
5/28/76	THE BEATLES	LET IT BE	87	1
6/04/76	THE BEATLES	LET IT BE	88	1
6/11/76	THE BEATLES	LET IT BE	89	1
6/18/76	THE BEATLES	LET IT BE	90	1
6/25/76	THE BEATLES	LET IT BE	91	1
7/02/76	THE BEATLES	LET IT BE	92	1
7/09/76	THE BEATLES	LET IT BE	93	1
7/16/76	THE BEATLES	LET IT BE	94	1
7/23/76	THE BEATLES	LET IT BE	95	1
7/30/76	THE BEATLES	LET IT BE	96	1
8/06/76	THE BEATLES	LET IT BE	97	1
8/13/76	THE BEATLES	LET IT BE	98	1
8/20/76	THE BEATLES	LET IT BE	99	1
8/27/76	THE BEATLES	LET IT BE	100	1



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HUNTINGTON'S DISEASE ORGANIZATION TO HONOR GUTHRIE FAMILY

(Continued from page 7)

ica will inaugurate the Woody Guthrie Award by presenting it to Guthrie's son, Arlo. Two other individuals who have arduously contributed to the organization's goal to help those afflicted with and affected by the degenerative brain disease will also be honored.

The society was founded by Guthrie's widow, Marjorie, after she succumbed to Huntington's disease in 1987. Marjorie Guthrie died of the disease in 1987. Marjorie Guthrie devoted her life to helping people with Huntington's disease and their families. She died in 1987.

NORA GUTHRIE

The presentation will take place at a dinner at the Marriott Marquis Hotel in New York.

Arlo, whose classic debut album, "Alice's Restaurant," released the same year his father died, will be presented with the award by his sister Nora, who oversees the family's archives.

Nora has wanted to take an active leadership role in the HD society, says executive director Barbara Boyle. "We hope to have a long-term permanent relationship with Nora and that this new fund will be the one that finds a cure to this disease."

Since Marjorie's death, no one in the Guthrie family had taken an active role in the organization, according to Nora Guthrie.

"Up until this point, I felt I lost a big part of my mother to the group, and while I regret it, it is a relief not to participate," Nora Guthrie says.

She adds that Boyle's enthusiasm, which reminded her of her mother's, encouraged her to become more involved in the group.

"Coming back after 15 years since my mother died gave me some breathing time," says Nora Guthrie. "Someone from the family should be a part of it, and we needed the help."

The Woody Guthrie Award is one of three awards that will kick off a new fund called the Woody Guthrie Marjorie Guthrie Research Fund to support additional research to find a cure. The award will be given annually to an artist, who, as Nora Guthrie says, "has taken on my parents' concerns."

Until now, the HD society has concentrated on funding outreach and educational programs for families and HD patients, and little has been earmarked for research, according to Boyle.

"Within the last year, we've taken a giant step, going from \$250,000 in research to committing to raise \$1 million for research a year," says Boyle. "Our organization is focused on bringing individual and corporate contributors that support 32 chapters nationwide. Individual chapters also hold separate fund-raisers."

Members from the dinner will be funneled into the Guthrie Research Fund.

The foundation, with Nora's help, may add additional monies through charity albums or concerts, but no specific plans have been determined.

"There is a lot of support from the artists I already work with, and I'll do my best to bring them to HD," says Nora Guthrie, "but it's a question of getting started."

The Marjorie Guthrie Leadership and the Guthrie Family Humanitarian Awards will also be presented.

Norman Barnham, vice chairman of the insurance company J & H Marsh & McLennan, and Dr. Anne B. Young, a Harvard neurologist who was on the

team that isolated the Huntington's gene, will receive the awards, respectively.

Boyle says Arlo Guthrie was chosen as the inaugural recipient of the Woody Guthrie Award because he "epitomizes his father's work in the world of music."

But Arlo Guthrie says he is accepting the award on behalf of his mother. "Receiving this is really for my mom,"

GOOD WORKS

he says. "This organization was her life. It's an exciting time with all the new discoveries about this disease, and I'm a little sadened she couldn't be here to see it because we're really getting somewhere."

Although Arlo Guthrie says he is more than willing to support the efforts of HD, he has never wanted to become a "poster boy for Huntington's."

Arlo Guthrie's humanitarian efforts have also expanded into other areas.

In 1991, he founded the Guthrie Center, a non-profit interfaith church focusing on AIDS and HIV, as well as other humanitarian activities. The center, a former church, is located in Great Barrington, Mass. and Cambridge and is housed in the same church that served as a location for the 1969 film "Alice's Restaurant," which was based on his song.

"I was really following my dad's philosophy, and what was needed most was something to help people with HIV," says Arlo Guthrie, "and in many ways they're dealing with the same issues as my father and I."

In 1986, Arlo Guthrie founded Rising Sun Records, which operates out of the same location as the Guthrie Foundation. Last year, he released "Mystic Mountain" on the label, his first album in 10 years.

Nora Guthrie tends to the Woody

Guthrie Foundation, which supports her father's archives.

Located in New York, the archives house more than 2,000 lyrics, which, says Nora Guthrie, "were written all around to writing music for." The archives also contain paintings, poems, and books by her father.

One of the most important features in the history of American music, Woody Guthrie's music was inspired largely by the social and various projects of the Depression. He penned such notable songs as "This Land Is Your Land" and "Dust Bowl Refugees."

ARLO GUTHRIE

One of the goals of the archives is to allow musicians to work with Woody Guthrie's lyrics and re-create his music.

One project involved Billy Bragg, who has written music to several Guthrie lyrics. The album, which features a new arrangement of "Whites," will be released in 1998 on Elektra, the same label that released a 12-disc set of Woody Guthrie's "Library Of Congress Recordings."

Arlo Guthrie's "giving out artists to do the music, not just retooling it," says Nora Guthrie.

She also oversees the offshoot company Woody Guthrie Productions, which produces various projects using the archives as the source.

The company produced the children's video "This Land Is Your Land: The Children's Songbook Of Woody Guthrie," which was released in March by LIVE Home Video. A companion album was also released by Rounder Records.

Entertainment on the dinner is available through the Huntington's Disease Society of America at 212-242-1968.

TRIO SETTING SUITS SUMMERS

(Continued from page 12)

maria's "Afro Blue." By contrast, most of Summers' earlier records consisted of original tunes.

Summers says he found the trio setting refreshing after making several records that were more studio-intensive. "This is the first record I've done since the demise of the Police," he observes. "It came out of being out on the road with a trio, which I did partly for a paycheck, because it's easier to travel that way."

Paula Morris, RCA Victor's VP of marketing for world music, jazz, and distributed labels (U.S.), says "Andy is one of the most influential guitarists and musicians, as evidenced by his guitar track being sampled in the No. 1 Puff Daddy track—"I'll Be Missing You," which plagiarizes Summers' signature riff on the Police's "Every Breath You Take." Morris adds, "He's not a just a musically skill. This album is the next step in his career."

Noting that Summers "isn't just a straight jazz artist and isn't just a pop artist," Morris says that RCA Victor is trying to avoid pinning Summers to any of the stereotypes that have been placed on him this far through the year.

"The album looks very different than other albums in this section, which will help it stand out on racks," she says. "The cover is a combination of photos of Summers and his wife. We're trying to avoid the smooth-jazz image that has been imposed on him."

Commenting on the marketing of the album, Joe Pignato, marketing manag-

er for jazz at RCA Victor and BMG Classics, says, "We are looking for coverage and advertising in the jazz, guitar, and hardcore music media as well as the pop press and outlets. His release just happens to be coming at the same time as the recent Police effort. There are Police cover albums, Sting's greatest hits, and Police collections. All these people want to talk with Andy on these projects, so hopefully we can drum up interest in his solo work as well."

Pignato says Summers' sidemen, Levin and Bissonette, "also have their own followings, so we'll be targeting as well. All these areas make niche marketing so important to this release."

Concurrent with the release of "The Last Dance," Summers has completed an instructional guitar video for Hot Licks, according to Pignato. "We are going to do a bunch of joint marketing with Hot Licks, including inserting an instructional guitar video for Hot Licks packages," he says. "We will also use clips from [the video] for in-store video loops."

In addition, Summers has made a video with the album's CD in the "Big Thing," for inclusion on the "BMG Alternative Baguette" sampler, which will be handed out to alternative and college outlets this fall. "The video for RCA Victor's plan reflects the label's commitment to Summers. "We're looking at a long-term relationship with Andy," says Pignato. "He came to us

(Continued on next page)

BETWEEN THE BULLETS.

by Geoff Mayfield

BOYZ ARE BACK IN TOWN: The total is smaller than that which placed Mariah Carey on top of last issue's Billboard 200, but Boyz II Men do manage to replace their "One Sweet Day" collaborator atop the album list. The vocal quartet piles up 211,000 units in its first week, about 9% less than Carey had in her first week.

Boyz II Men's "Evolution" is the only title on the chart to exceed 200,000 units, although, with a 2% decline from the prior week, the No. 2 album from LeAnn Rimes falls just a few units shy of the 200,000 mark. "Evolution" was the top seller from several leading chains, including Tower Records, Camelot Music, Virgin Retail U.S., Hastings, and the Wall, and the Wall.

The foursome got an assist from television, hitting the shows of Jay Leno, Rosie O'Donnell, and Keenen Ivory Wayans during the tracking week.

"While an opening week in the 200,000-unit neighborhood is nothing to sneeze at, we note that Boyz II Men's last outing, the 12-disk platinum "11," saw higher sales totals during each of its first two weeks. That one marched in with 302,500 units in the Sept. 17, 1994, Billboard and rang up another 237,000 units the following week.

JINGLE, JANGLE, JINGLE: If you saw only the first hour of the Sept. 24 telecast of the Country Music Assn. (CMA) Awards presentation, you got an idea why this annual splash has such an impact on album sales. In those first 60 minutes, country fans were greeted with performances by Willie Nelson, Brad Paisley, Don Pease, Steve Deena Carter, Trace Adkins, and Lee Ann Womack—a menu that included two songs that reached No. 1 on Billboard's Hot Country Singles & Tracks chart. In all, the three-hour telecast featured 19 full-length appearances, plus several bumpers that featured abbreviated performances by up-and-coming talent.

The CBS telecast, which this year moved from October to September (Billboard, Oct. 4), easily won its night with a 1.8 rating and a 21 share and ranked 14th among the week's programs. The awards show actually did better, nabbing a '96, with a 1.9 rating and a 21 share, but even so, a 1.9 rating and a 24 share, but even so, the '97 edition sends cowboy bumping all over The Billboard 200, with Brooks & Dunn leading the pack on a 7.4 jump and a 16% gain (119,600 units).

Carter, who also visited David Letterman, picks up the big chart's Pacesetter award to go along with her previous trophies, as the hardcore performer spikes 82-48 on an 87% sales gain. The CBS special also spurs Billboard 200 bulletins for Trisha Yearwood (No. 12, 9,000-unit gain), Tim McGraw (29-25, a 26% gain), LeAnn Rimes (38-30 with a 37% gain, and 85-78 on a 19% gain), Strait (49-31, a 59% gain), Clint Black (60-72, a 26% gain), and the new Mariah Carey (88-84, a 15% gain). Alan Jackson (117-110, a 10% gain), Womack (154-130, a 23.5% gain), Adkins (178-132, a 48.5% gain), Tillis (411-133, an 11% gain), Michael Peterson (168-152, a 15% gain), and Chely Wright (180-171, an 11% gain). Each of the bulletins says a given chance to sing before CMA microphones.

Needless to say, the awards show and the first of the campaign started at retail each year by the National Assn. of Recording Merchandisers and the CMA, also sparks our Top Country Albums list (see Country Corner, page 37).

THE EVENT: As a result of the historic 3.4 million units registered by Elton John's "Candle In The Wind 1997"/"Something About the Way You Look Tonight," all eyes are on the Hot 100 Singles Sales list, but the artist is selling some albums, too. John's "The Big Picture," which does not include the new recording, "Candle in the Wind," debuts at No. 5 on The Billboard 200 with 101,600 units, while "Love Songs" zips 75-56 with a 48.6% sales gain and "Greatest Hits" regains No. 1 on Top Pop Catalog Albums with a 46% sales increase. The catalog chart also sees re-entries by "Greatest Hits 1975-1986" (No. 16, a 55% gain) and "Goodbye Yellow Brick Road" (No. 20, a 62% gain); the former is a continuing curiosity, as, unlike John's other charting catalog releases, none do not contain the original "Candle."

During the tracking week, John was a TV guest of both Jay Leno and Conan O'Brien. The latter's chat shows since he was at the funeral of Diana, Princess of Wales, the five mentioned albums have sold a combined 248,000 units.

HALF-MAST: News of the car accident that claimed the life of Rich Mullins (Billboard, Oct. 4) spurs a run on his most recent album. With more than a 600% increase in sales, it re-enters the Top Contemporary Christian chart at No. 7 and debuts at No. 143 on The Billboard 200, his first appearance ever on the latter chart.

THIS AND THAT: No Doubt's "Tragic Kingdom" only spent 90 weeks on The Billboard 200, but it is 2 years old. Thus, a slide into that bottom half move the former chart-topper to catalog status. It charts at No. 4 on Top Pop Catalog Albums. A week after Mariah Carey's "Butter" debuts at No. 1, the album's sales increase 27.5%. A 30% increase in sales starts a catalog debut, at No. 45, for her previous album, "Daydream." The new one experiences a 27.5% decline in its second week.

JAPANESE LABELS TAKING STEPS TO REVIVE BUSINESS

(Continued from page 7)

mism than most. His company's first-half shipments were up by almost 50%, according to industry data, thanks to hits by pop singer Yumi Matsuyama. "I think [the industry] has to be aggressive at this time of the year because we are facing the end of the year," Yoda adds. "Cutting back on budgets and checking out artists will downsize the industry, which wouldn't be good."

PolyGram, a powerful force in the market in responding to tough times with a "Big 10" campaign, in which it is cutting back by 10% in each of the following areas: the average number of releases, the number of releases, the cost of promotion and marketing, and the cost of cover design. "We all want to get past this hard time," says PolyGram K.K. president Kōichi Ishizuka. "The market is shrinking, and we have to respond." PolyGram's first-half shipments were down roughly 12%, with foreign-repertoire shipments off 20%.

One of the company's other recent moves: pricing Elton John's "Greatest Hits" Wind '97 at \$1800 yen (\$10.65), compared with the usual CD-single track of 1,000 yen (\$8.25).

The market's condition has prompted an unusual number of label switches by prominent artists, among them Dreams Come True (Sony to Virgin/Polystar), the duo of the late singer Toshiya-EMI, Towa Tei (For Life to EastWest), Taiyoshi Nagabuchi (Toshiba-EMI to For Life), Noriyuki Makidono (PolyGram to Asaka & Asaka [Poly Canyon to Toshiba-EMI]).

"If the industry is shaky, artists move around," says Jack Matsumura, marketing director at BMG Japan's International Artists division. "The competition is more fierce, so then you want to steal someone" (Matsumura himself transferred to Sony last year, reflecting another trend in this market: executive mobility).

The Arista executive is reducing his division's new-release output. "We need to do more," he says. The Japanese is also focusing more on imports, although the weaker yen has made them more expensive than a couple of years ago. "It's a good time to shift some smaller releases to imports," Matsumura continues, "so that as a label can maintain control and cut down on the expense of manufacturing (and going into Japanese) and concentrate instead on major or promising releases."

"Cutting back on marketing [budgets] is the last thing you want to do, as it should cost many other costs, such as the cost of CDs themselves, distribution, recording, before cutting marketing and promotion. This is what everybody's doing right now."

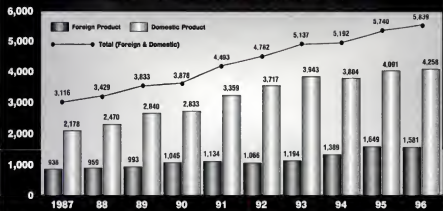
Several record companies are said to be asking employees to take early retirement, although because of the Japanese labor law, they are reluctant to publicize this. BMG Japan, for example, sought the early retreat of a number of staff after sales for the year ended in July fell 17% from the previous year to \$9.3 billion yen (\$843.4 million). The label says it is replacing its domestic-artists roster with releases from the previous total of about 90 (Billboard, Aug. 23).

At independent label Polystar, six of the label's 70 employees have left—not to be replaced, according to the company. The Polystar's January-July shipments were down 30%. "Our purpose is not to cut our work force but to reorganize the company on a functional basis," says Nobuhiko Yamaguchi, head of the label's administration division.

Compounding the trading difficul-

Japanese Record Market Shipments Value 1987-1996

(Amounts Shown in Hundreds of Millions of Yen)



SOURCE: RECORDING INDUSTRY ASSN. OF JAPAN

ties the especially poor performance of foreign repertoire, which accounts for roughly 25% of the total market (excluding imports). Industry data obtained by Billboard show that shipments of foreign music in the January-July period were down 11% from the same period last year, while domestic-repertoire was flat.

Toshiba-EMI's first-half shipments of international repertoire to its customers fell by some 14% in whole-sale terms as far as compared with 1996, with the company's overall business downturn was just over 20%. Peter Buckleigh, EMI Music's resident director in Japan, says the industry's health is "the worst I've seen since I arrived here in 1983. Everybody's suffering."

Says Toshiba-EMI President Masaki Saito, "This may sound strange, but since we just signed [veteran act] Dreams Come True, but since the music market is in the middle of a big change, we decided to introduce new artists. Young people are spending more money on things like mobile phones and less on music. If we offer quality products they'll start to spend their money on music again."

Saito says that the industry's tough times have caused Toshiba-EMI to study options such as asking employees to take early retirement, but says the label hasn't decided whether to implement such a policy yet.

Sony is doing somewhat better, with overall January-July shipments down

just over 10%, including a 14% drop-off in domestic repertoire. At Avex, the difficulty with foreign product is illustrated by sales of Prodigy's "The Fat of the Land." The label had expected to ship between 200,000 and 250,000 copies but wound up moving some 150,000 units. "This isn't mainstream music as far as Japan is concerned, so we can't complain," Tom Yoda notes.

Music retailers are sharing the pain. One cash-flow-challenged chain is said to be asking suppliers to wait 120 days for payment on consignment sales—an eternity in the fast-paced Japanese music business. Catalog sales of foreign product have taken a tumble, according to Keith Cahoon, Tower Records' Far East marketing director, who says consumers are preferring Japanese ("J-pop"). "In the immediate future, I don't see foreign music making a strong comeback here," he says.

Cahoon also stresses that what sells in the U.S. doesn't automatically make it in Japan. "You've got major [American] acts like Marilyn Manson and Hootie & the Blowfish playing clubs like Quattri in Tokyo, capacity 700, while Yngwie Malmsteen's latest album debuts at No. 4 on the charts." That September week, Malmsteen's Pony Canyon hit, "Facing The An-

mal," was the highest-ranked album by a non-Japanese artist in the Demps Publications top 20.

Even if domestic stars are more popular than foreigners, the record industry is relying too much on megahits, according to some. "The market as a whole has tended to emphasize a small number of hit products," says Masato Amano, manager of the management planning unit at Shinsei, Japan's largest music web.

Tower's Cahoon adds, "There's a big difference in sales month to month because of [the market's dependence on] big J-pop releases."

Another key factor in the slump: the continuing poor state of the economy, hardly helped by an April 1 increase (from 3% to 5%) in the consumption tax. "The economy hasn't improved to the level we expected," says PolyGram's Ishizuka, "and consumption is very weak." One reason foreign product is doing so poorly, he continues, is that in the last few years, the Japanese industry has relied too much on compilations of foreign-repertoire hits instead of promoting individual artists.

Takeyoshi Hashimoto, president of Warner Music's EastWest Japan label, contends that the industry needs more marketing strategies. "For his part, he says, EastWest's promotion budgets has increased, largely because it has recently signed a number of new domestic acts as well as established artists such as Towa Tei and aims to increase its Japanese repertoire

beyond the current 30% of sales.

Meanwhile, Japan's music production companies, which play a crucial role by discovering and grooming talent, are under pressure, too. One prominent firm, Amuse, is responding to the challenge by trying to secure more TV commercials or drama tie-ins for major recordings it owns. "That's our top priority," says Takayuki Uetake, assistant manager of Amuse's movie division, which works closely with the label on marketing.

A number of observers agree that industry woes are not merely due to temporary economic factors but instead have more fundamental causes. They say young people, who make up a disproportionately large share of Japan's music-buying public, are spending more of their disposable income on items such as mobile phones and computer games.

"There's no doubt that the younger generation is the trendsetter in the music market," says Sony Music's Kunagi, "but because the industry has concentrated too much on this generation, the market has become too one-sided, resulting in megahit songs but at the same time making the catalog market sluggish."

In this environment, PolyGram's Ishizuka states, it is important to maintain a high-quality price maintenance system. This gives manufacturers the ability to set prices based on their perception of supply and demand—assuming that, in the future, the music industry supplies what Japanese consumers demand.

"With appropriate pricing and good marketing," says Ishizuka, "we don't necessarily have to be pessimistic."

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TRIO SETTING SUES SUMMERS

(Continued from preceding page)

with this record, and we're planning on one or two more."

Soon after the album's release, Summers will embark on a tour of major U.S. markets, with a European leg to follow early next year.

Billboard are enthusiastic about the prospects for "The Last Dance of Mr. X." Ky Springer, GM at Penny Lane Records, a six-store chain based in Peasap, Calif., says, "Andy used to shop our records in Venice, so we'd keep his records around and feature him as a local artist. Rumors of a Police reunion and a

repackaging of their hits might help find any solo releases by the guys in the band. They will also play a hard-core following for the Police, and the completists have to have everything related to the group. I would say the album is going to be one of the more demographic. I wouldn't expect it to be multi-plantain, but if he sells 25,000-50,000, he should consider it successful."

Between now and the release of the record, Summers will be performing a series of shows with Victor Baglioni in Argentina and Brazil.

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HOOPERBROUNT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard Song Contest Hums Into 8th Year

Billboard magazine has just kicked off its Eighth Song Contest. Writers can enter original song in one of 11 categories, including: rock, alternative, pop, contemporary Christian, traditional gospel, jazz, R&B/rap, Latin, dance/house, country/folk, world. This year the contest also has a special performance category with three additional prizes.

The song contest is sponsored by Gibson Musical Instruments and co-sponsored by Blacktocker Industries. The judges' singles, "TAXI" the independent A&R vehicle.

A&R, and Disc Makers. In addition to cash prizes, winners of the Billboard Song Contest will receive top-of-the-line instruments, microphones, sunglasses, A&R services from TAXI, and single song publishing contracts with McSpadden Smith Music.

Winning songs in each category will be presented to top industry

professionals, including recording artists, producers and personal managers, who will decide which titles will be included on Disc Makers CDs. The winner of the performance category will receive a complimentary studio session at Cornerstone Recording Company of Oklahoma City.

New to this year's contest, entrants can add prestige to their songwriting resume with the new judging report. For an extra \$5 (for postage and handling) the entrants will receive a scoring report from the judges rating

their material. To obtain an entry form call 405-523-4817, or visit the website at www.billboard.com/songcontest or see your local participating Gibson dealer. Enter before October 15, 1997, and you will receive an official Billboard Song Contest tee-shirt. All entries must be received by December 15, 1997.



PERSONNEL DIRECTIONS

Billboard associate publisher Jim Belloff has announced two promotions in the North American sales department. Pat Jennings and Leze Stein have been named Eastern advertising director and Western advertising director, respectively. In addition to their current responsibilities, each will manage the efforts of the sales staff in her region.

Jennings began working full-time for Billboard in 1992 as director of marketing and sales for Europe. She then became Eastern advertising manager for

Billboard in New York. Prior to that Jennings was an international manager for both Billboard and The Hollywood Reporter.

Stein began her career at BPI with The Hollywood Reporter in 1991. She joined Billboard in Los Angeles three years ago as Western advertising manager.

Belloff says of the appointments: "Pat and Leze are two of Billboard's most talented sales executives. I am eager to see what both of them can accomplish in these much-deserved new positions."



JENNINGS



STEIN

Billboard Music Awards
Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazza at 212-536-5173

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Resort, Orlando, Fla. • Oct. 16-18, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1996

Billboard's 1998 International Latin Music Conference & Awards

Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998

Billboard's Fifth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 8-10, 1998

For more information, contact Maureen Ryan at 212-536-5002

Visit our Website at <http://www.billboard.com>

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U.S. Lights 3.4 Million 'Candles'

WHAT'S NO. 1 ON THE HOT 100? The answer, my friend, is "Candle In The Wind." The most anticipated chart entry in memory is Elton John's 1997 reworking of his classic song from 1973, fashioned by Elton and Bernie Taupin as a tribute to Diana, Princess of Wales. It may seem mundane to discuss chart trivia given the tragic circumstances that led to the release of this two-sided hit. But that's what this form is all about, and there is much to say about this remarkable single that set a record by selling 3.4 million copies in the U.S. in one week.

No subject has generated more letters from Chart Beat readers in the past 12 months than John's unbroken string of having at least one top 40 single every year since 1970. He shattered Elvis Presley's 22-year run of top 40 hits with "The One" in 1992, and this release on John's Rocket label instantly expands his streak to 28 consecutive years.

"Candle In The Wind 1997"—"Something About The Way You Look Tonight"—is John's ninth No. 1 (counting "That's What Friends Are For" by Dionne & Friends), but the first to enter in pole position. It's the seventh single in the rock era to debut at No. 1. John, however, was the first artist to have an album open at No. 1 ("Captain Fantastic And The Brown Dirt Cowboy" in 1973). "Candle" expands Elton's chart span of No. 1 singles to 24 years, eight months, and two weeks, dating back to "Crocodile Rock." That's the second-longest chart span in the rock era when considering an artist's entire career; the only artist with a longer chart span is Michael Jackson, with 25 years, seven months, and one week between "I Want You Back" and "You Are Not Alone."

John and Taupin move into third place among songwriters with the longest chart span of No. 1 hits. The only writers with longer chart spans are Brian Hol-

land (25 years, five months, and three weeks from "Please Mr. Postman" by the Marvelettes to "You Keep Me Hangin' On" by Kim Wilson) and Gerry Goffin (24 years and nine months from "Will You Love Me Tomorrow" by the Shirelles to "Saving All My Love For You" by Whitney Houston).

Sir George Martin was already the producer with the most No. 1 singles in the rock era. As the producer of "Candle In The Wind 1997," he now has 23 chart-toppers, leading Presley producer Steve Sholes (16) and Barry Goldb (14). But this latest effort for the longtime Beatles producer gives him No. 1-hits chart span of 33 years, eight months, and one week, dating back to "I Want To Hold Your Hand." That's by far the longest chart span for any producer. Quincy Jones is

second with 25 years, one month, and one week from "It's My Party" by Lesley Gore to "Dirty Diana" by Guns N' Roses, and Lamont Dozier is third with 23 years, five months, and two weeks from "Where Did Our Love Go" by the Supremes to "Two Hearts" by Phil Collins. Martin could stretch his record even further if the forthcoming "Tell Him" by Céline Dion & Barbra Streisand reaches the pinnacle.

Bested, founded in 1973 and revived in 1995, also goes into the record books. It now has the longest gap between No. 1 hits, with 21 years and two months separating "Don't Go Breaking My Heart" and this issue's chart-topper. The previous record was 17 years and one month for the London label, between "Honky Tonk Women" by the Rolling Stones and "Venus" by Bananarama. "Candle In The Wind 1997," which could have a lengthy stay at No. 1, is the second song reworked by John to hit No. 1. His most recent single to reach the summit was "Don't Let The Sun Go Down On Me," recorded as a duet with George Michael in 1991.



by Fred Bronson



MARKETWATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 9/22/97

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES ALBUM FORMAT			
1996	1997	1996	1997		
TOTAL	499,349,000	533,008,000 (UP 6.7%)	CD	294,525,000	329,963,000 (UP 12%)
ALBUMS	411,619,000	433,176,000 (UP 5.2%)	CASSETTE	116,052,000	102,151,000 (DN 12%)
SINGLES	87,730,000	99,832,000 (UP 13.6%)	OTHER	1,042,000	—

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
16,796,000	11,110,000	5,686,000
LAST WEEK	13,114,000	10,784,000
CHANGE	UP 28.1%	UP 3%
THIS WEEK	12,217,000	9,977,000
CHANGE	UP 37.5%	UP 11.4%

LAST WEEK	THIS WEEK	CHANGE
2,330,000	2,440,000	UP 144%

DISTRIBUTORS' MARKET SHARE	CD (%)	97-98 (%)	97-98 (%)
WEA	20.7%	17.9%	13.8%
INDIES	12.4%	12.2%	11.6%
SONY	19.6%	16.7%	13.1%
POD	10.9%	10.9%	15.1%
BMG	12.1%	12.1%	12.6%
EMD	14.5%	5.7%	9.1%
UNIVERSAL	38.9%	21.1%	5.3%
OTHER	5.3%	5.3%	5.3%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, AND PROVIDED BY





THE VELVET ROPE

featuring "Got 'Til It's Gone"